# THE INLAND INLAND PRINTER



THE LEADING
BUSINESS & TECHNICAL JOURNAL
OF THE WORLD IN THE
PRINTING & ALLIED
INDUSTRIES

PRICE 40 CENTS

BLISHED BY THE INLAND PRINTER COMPANY, CHICAGO, ILLINOIS

# Whether or Not a Printer Needs Machine Composition

the Monotype trade plant is equipped to furnish him a service that will reduce his operating costs and, at the same time, will improve the appearance of his jobs. This is the service of hand composition and makeup, with its by-product, the supply of new type and other material for the work that the printer does in his own composing room.

The printer who buys machine composition can also use, with equal advantage and profit, the additional facilities of the Monotype trade makeup department because the conditions that make hand work most efficient are found in composing rooms using Monotype resources.

And the printer who operates his own typesetting machines has an unfailing assurance that his composing room (hand or machine) is supplemented always and in every respect by the Monotype trade plant.

The Barrett Adding, Listing and Calculating Machine is Merit-Proved and Monotype-Made. Portable, Noiseless, Proves the Work— PRINTS the Proof.

#### LANSTON MONOTYPE MACHINE COMPANY

PHILADELPHIA

NEW YORK CHICAGO BOSTON TORONTO BIRMINGHAM
MONOTYPE COMPANY OF CALIFORNIA • SAN FRANCISCO











# Systems Bond

—an economical quality paper—with the economy apparent only to the man who knows the price

Dealers in all principal cities.
Complete list in August
Trade Papers

EASTERN MANUFACTURING CO.
501 FIFTH AVENUE · NEW YORK



Write for the SYSTEMS BOND Specimen Book





Any number of colors on one or both sides of paper.

Fastest Flat Bed and Platen Press made.

7500 impressions per hour.

Roll feed—Delivery—Slit and cut into sheets or rewound.

Attachments for perforating, punching, tag reenforcing, eyeletting, numbering, etc.

Once through the press completes the job.

#### New Era Mfg. Company

Straight and Cedar Streets

Paterson, New Jersey



#### Christmas Greeting Cards

Again, we issue our exceptionally fine line of steel die engraved Christmas and New Year greeting cards for both personal and business use. This line of fine cards is designed and manufactured exclusively by us and distribution limited to high class representative houses only.

tion limited to high class representative houses only.

The prices are clearly and intelligently indicated for each card. Make prompt reservation. A charge of \$5.00 for each book is made which is refunded with \$100.00 sales.

#### DRUCKER & KELLY

Manufacturers of Fine Engraved Greeting Cards
538 S. CLARK St. CHICAGO, ILL.

# Dont Experiment with Type Metals

# HOYT

Faultless Linotype Metal N. P. Stereotype Metal Combination Linotype and Stereotype Metal AX Monotype Metal Standard Electrotype Metal

These high-grade metals are recommended for superior results. To meet competition of lower priced type metals, we have also designed metals to fill that need. We can give you quality as well as low price.

HOYT METAL CO. St. Louis New York City Chicago Detroit

#### The INLAND PRINTER

Vol. 69, No. 6

HARRY HILLMAN, Editor

September, 1922

Published Monthly by

#### THE INLAND PRINTER COMPANY

632 Sherman Street, Chicago, U. S. A. New York Advertising Office, 41 Park Row

TERMS — United States, \$4 a year in advance; single copy, 40c. Canada, \$4.50; single copy, 45c. Foreign, \$5 a year; single copy, 50c.

Entered as second-class matter, June 25, 1885, at the postoffice at Chicago, Illinois, under Act of March 3, 1879.



The MONITOR Extra Heavy Power Perforator is built in four sizes, 24", 28", 30" and 36". We also build the MONITOR Standard Perforator in the following sizes and styles: 12" Hand Power; 20", 24" and 28" Foot Power; 24" and 28" Power. All these machines punch the round hole perforation.



# The Monitor Extra Heavy Perforator

A Machine Built for Service

The word "service" may be defined as "the duty required." MONITORS will perform "the duty required" with low upkeep expense and practically no attention. What more can you ask?

Write for Catalogue No. 27

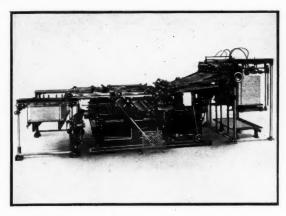
#### Latham Machinery Co.

Builders of Bookbinders' Machinery for 30 Years

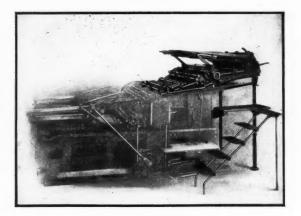
1153 FULTON ST., CHICAGO

Boston 531 Atlantic Ave New York 45 Lafayette St.

FOREIGN REPRESENTATIVES



Dexter Truck Loading Suction Pile Feeder



Cross Continuous Feeder

AN Automatic Feeder adds 25% to 40% to the output of the press. This increase in production will pay 100% on the investment on basis of 60% running time.

# TWO DISTINCT TYPES OF PRESS FEEDERS

The Dexter Truck Loading Suction Pile Feeder may be attached to all sizes and makes of Two Revolution Cylinder presses, Offset presses, Lithograph presses and Cutting and Creasing presses. Handles stock ranging in thickness from French Folio to heavy card board. Gives register that passes most exacting requirements at a speed as fast as the press will deliver. Simplifies stock handling problems.

Cross Continuous Feeder may be attached to all sizes and makes of Two Revolution Cylinder presses, and folding machines. Handles stock ranging in thickness from French Folio to 10 point board. Adapted to plants handling job, magazine, book and color work. Requires a minimum amount of space back of machine and is reloaded without stopping press or folder.

THIRTY-FIVE years of intimate contact with every class of shop has enabled us to offer types of Automatic Feeders best suited for various conditions under which each will have to work.

DEXTER FOLDER COMPANY, 28 West 23rd Street, New York

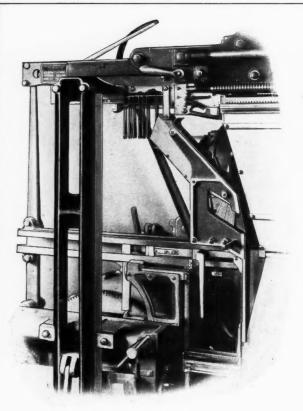
Folders, Cross Continuous, Dexter Suction and Dexter Combing Pile Feeders

CHICAGO PHILADELPHIA BOSTON CLEVELAND

ST. LOUIS

DALLAS ATLANTA

SAN FRANCISCO



# A Single Matrix Transfer

After the cast is made the LINOGRAPH elevator jaws carry the assembled line directly to the distributor box through which the matrices pass before going on the distributor bar.

One glance at the illustration will tell how easily and simply this is done. A little thought enables you to understand just how the LINOGRAPH has eliminated many troublesome parts and not only retained efficiency, but increased it.

This is but one of the many reasons why the LINOGRAPH has over 1,000 less parts — why it is the easiest to understand, the easiest to operate, the simplest and most efficient type-setting machine.

You can learn of other such LINOGRAPH features by consulting any LINOGRAPH owner, or, write direct to us.

#### THE LINOGRAPH COMPANY

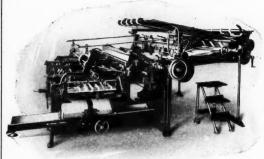
DAVENPORT, IOWA

EUROPEAN REPRESENTATIVE ETABLISSEMENTS PIERRE VERBEKE BRUSSELS, BELGIUM AUSTRALASIA, SOUTH AMERICA PARSONS & WHITTEMORE 299 Broadway NEW YORK CITY

NOTE: THIS IS THE FIRST OF A SERIES OF ADVERTISEMENTS EXPLAINING HOW THE LINOGRAPH CAN BE THE SIMPLE EFFICIENT MACHINE THAT IT IS. OTHERS WILL FOLLOW.

# PRINTERS' AND BOOKBINDERS' EQUIPMENTS

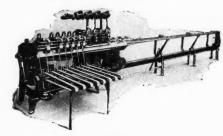
of Proven Merit



# CHAMBERS FOLDERS AND FEEDERS

The Chambers Double Sixteen Folders and Chambers King Continuous Feeders have been installed recently in some of America's finest plants.

Without exception, they are the finest folding and feeding units manufactured in one plant. Investigate and learn why!

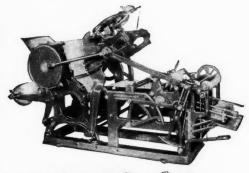


# CHRISTENSEN WIRE STITCHER FEEDERS

For all classes of saddle wiring

High speed; simple adjustments; increased production insures the lowest possible production costs—immaterial whether long or short runs, single books, signatures or gang strips.

Only machine on which extended covers can be automatically gathered and stitched.

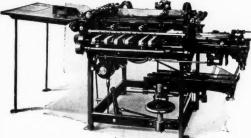


# SHATTUCK & BICKFORD ROLL FEED JOBBERS

in conjunction with C & P Job Presses

Exact register, combined with speed, low cost, a great variety of work and high quality of production can be obtained. Feeds any kind of stock from tissue to medium tag. Easy to adjust and operate.

Cuts, slits, punches and perforates automatically. Printed sheets delivered either cut to size or rewound.



# GRS BOOK & PAMPHLET FOLDERS

Benefited by years of experience, we have produced *Model Jobbing Folders*, superior in design. *Scientifically geared* to get an even distribution of power, reducing friction and strain, permitting speed and reducing upkeep.

Built in various sizes. Data cheerfully furnished.

#### GEORGE R. SWART & CO., Inc.

PRINTING CRAFTS BLDG., 461 EIGHTH AVE., NEW YORK Transportation Bldg., 608 S. Dearborn St., CHICAGO

Sole and Eastern Sales Agents: Chambers Bros. Co., Philadelphia, Pa. Christensen Machine Co., Racine, Wis.
L. J. Frohn Co., Brooklyn, N. Y. Berry Machine Co., St. Louis, Mo.
Shattuck & Bickford, Inc., San Francisco, Cal.

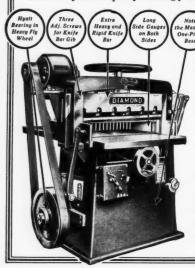


The Knife has the powerful "double-shear" or "dip-cut" down to the very last sheet Knife stopped instantly at any part of cutting stroke—a safety factor and in case of error

# Diamond Power Paper Cutters

meet every production requirement expected of a modern Power Paper Cutter, and excel in Speed, Accuracy, Durability, Safety and Convenience in Operating. Quality cannot be argued or written into a paper cutter—it must be *built in*—an actual part of the mechanical construction—design, material and conscientious workmanship.

In the Diamond Power Paper Cutter we offer you the result of a third of a century of engineering study and research. Built of the best materials that money can buy—insuring long life and indestructible value, with the idea of great durability, accessibility and simplicity. Strongly built to produce the maximum amount of accurate cutting with minimum effort.



If You Want The Best Insist on a "Diamond"

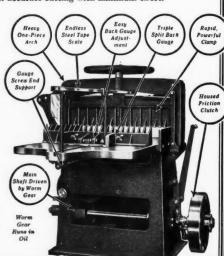
Made in Three Sizes 30, 32 and 34 Inch

Write us or any Dealer in Printers' Supplies for Prices and Paper Cutter Catalog, which gives complete specifications and shipping data

Manufactured by

The Challenge Machinery Co.

Grand Haven, Mich., U. S. A. CHICAGO NEW YORK



# **Berry Round Hole Cutter**

WITH FOUR EXTRA HEADS



BERRY No. 4

THIS machine is indispensable in the manufacture of blank books, loose leaf devices, catalogues, directories, index cards, calendar pads, or anything requiring round holes.

This is absolutely the only machine on the market that will drill five or six holes through paper or pasteboard stock at one operation. Ours is also the only machine that will drill

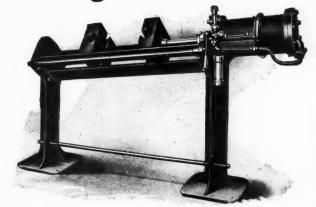
holes as far from the back edge of the material as is necessary.

Of course these heads are adjustable and may be easily removed or shifted. Any number from one to six may be used at once.

We strongly recommend individual motor drive for this machine. It requires a 2 H.P. motor. However, it can be operated satisfactorily from a shaft; and we can equip this machine with tight and loose pulley if desired. Built in four models. Write for literature.

# Berry Horizontal Signature Press

VITH this machine, signatures, catalogs, books and so on are quickly and uniformly compressed into easily handled bundles. This press is fitted with a 10-inch cylinder that gives a 14-inch stroke. Blocks are 10½ x 10½ inches. Extensions may be added to the blocks, if necessary, in order to accommodate sheets a few inches larger than this. We also build this machine in upright model.



## BERRY MACHINE CO.

309 North Third Street

ST. LOUIS, MO., U. S. A.

# You Use Electrotypes for Just One Reason —to SAVE Money

THE economy of the electrotyping process is self-evident. It saves type from direct wear. It saves original engravings. It provides a wear-proof surface—nickel-steel. It multiplies production to any desired proportion, so that from start to finish the printed job is a series of economies for which the electrotype is directly responsible.

And the cost of all these economies averages only five per cent of the total printed job.

When, therefore, we electrotypers are told by some printers that our prices are too high, we feel justified in pointing out the fact that we are in this business to make a fair profit, while at the same time we are providing the printer with the means for increasing *his* profit.

Since the quality of our work has a direct bearing upon what the printer *saves*, it is obvious that we should be encouraged to concentrate—not on price cutting—but on making better electrotypes, the price of which will be no more than we are fairly entitled to.

INTERNATIONAL
ASSOCIATION of ELECTROTYPERS



# The Mill Price List

Distributors of

# Westvaco Mill Brand Papers

Manufactured by West Virginia Pulp & Paper Co.

	ingima i uip & i uper do.
Atlanta	Minneapolis
The Chatfield & Woods Co.  Augusta, Me.	Graham Paper Company Nashville
The Arnold-Roberts Co.  Baltimore	Graham Paper Company New Haven
Bradley-Reese Company Birmingham	The Arnold-Roberts Co.  New Orleans
Graham Paper Company Boston	Graham Paper Company New York
The Arnold-Roberts Co. Buffalo	West Virginia Pulp & Paper Co. Norfolk, Va.
The Union Paper & Twine Co. Chicago	Richmond Paper Co., Inc.
West Virginia Pulp & Paper Co. Cincinnati	Carpenter Paper Co.
The Chatfield & Woods Co.	Lindsay Bros., Incorporated
The Union Paper & Twine Co.	The Chatfield & Woods Co.  Providence
Graham Paper Company Des Moines	The Arnold-Roberts Co. Richmond, Va.
Carpenter Paper Co.	Richmond Paper Co., Inc.
The Union Paper & Twine Co.	The Union Paper & Twine Co.
Graham Paper Company Houston	Graham Paper Company St. Paul
Graham Paper Company	Graham Paper Company Washington, D. C.
Graham Paper Company	R. P. Andrews Paper Co.

Milwaukee

E. A. Bouer Company

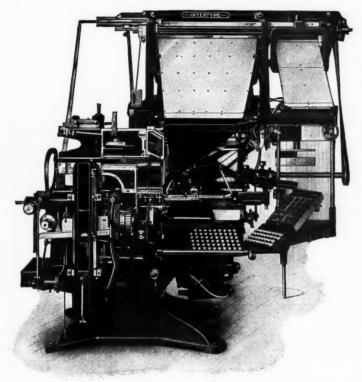
York, Pa.

R. P. Andrews Paper Co.

# h Reason "The Better Machine"

# WHY the INTERTYPE IS

This is the ninth of a series of practical talks on Intertype features. More will follow. Watch for them!



#### Model C-s.m.

is a standardized three-magazine Intertype with a standardized side magazine unit.

Each of the three main magazines will carry one set of two-letter matrices or various combinations of other kinds of matrices.

In addition the auxiliary or side magazine can be filled with display matrices, big advertising figures, accents, or any other special characters required.

Any or all of the main magazines, as well as the side magazine, can be removed and replaced in a few seconds.

The side magazine does not limit the speed or convenience of the main magazines, and the whole side unit can be disengaged instantly when not in use, leaving all parts of the magazine easily accessible.

Model C-s.m. embodies thirty major improvements and simplifications. The escapement mechanism alone contains 010 fewer moving parts than the same mechanism of other three-magazine machines.

Model C-s.m. is designed without escapement or distributor complications for fast and continuous composition of a wide range of work from head-letter and job faces to smallest body sizes.

General Offices, 807. Terminal Building, BROOKLYN, N.Y.

550 Rand McNally Building, CHICAGO 303 Glaslyn Building, Memphis

560-C Howard Street, SAN FRANCISCO Canadian Agents, Toronto Type Foundry Co., Ltd.

British Branch, Intertype, Limited, 15 Britannia Street, Kings Cross, London W. C. 1.

# Challenge Time and Labor Savers



# Challenge SAVING Printers' Iron Furniture

Made from highest grade fine-grained castings, micro-ground to point system accuracy. It is light, rigid and positively accurate. The size in picas (12-points) is in raised figures on both sides of each piece. Holes in each piece allow for drainage. Note particularly the heavy cross-braces cast in each piece, which gives extra strength and finger-hold when in form.

#### Challenge Pressed Steel Galleys



#### The Single-Piece All-Purpose Galley

Challenge Pressed Steel Galleys are made in all standard job, news and mailing sizes (including 13 ems plus one point and 26½ ems plus 2 points—for newspaper work). These latter sizes can be furnished with Challenge Removable and Non-Removable Galley Locks. Special size Galleys made to order promptly.

Send for Circular, List of Sizes and Prices.

# **Challenge Quoins and Keys**



NO 1 SMALL

NO. 2 LARGE

Challenge Quoins have corrugations on the center ribs and slots—a safety feature. They also have beveled points and heels, permitting one quoin to slide into the other. See illustration above.



Style "C" Key These keys have

These keys have shanks accurately cut from tool steel—not drop forged.

PLAIN OR NICKELED

Are better and much more durable than other makes. They fit all Hempel style quoins. Pressman's Combination Key
Fit No's 1 and 2 Hempel Quoins

Pressman's Right-Angle Key For either No's 1 or 2 Hempel Quoins

Triple Combination Quoin Key

The Challenge Triple Combination Key fits No's 1 and 2 Hempel and Wickersham Quoins. The Key ends or shanks of these keys are very durable, being made of tool steel, not drop forgings.

WE ALSO MAKE THE CHALLENGE "SPECIAL" KEY, GUARANTEED AGAINST BREAKAGE

# **Challenge Pocket Type-High Gauge**



#### **Every Printer Needs One**

Designed to fill all the requirements of a type-high, bearer and cylinder gauge, yet is small in size to be carried conveniently in the pocket. Is micro-ground to .918 of an inch (type-high) inside and outside measurements and is highly tempered. A very handy tool for the pressman, compositor or stone man.

Price, Each, \$1.55, Postpaid

THE CHALLENGE MACHINERY CO.



MAIN OFFICE AND FACTORY

Grand Haven, Mich., U. S. A.

CHICAGO 124 S. Wells Street NEW YORK 461 Eighth Avenue

# **METAL ALLOY RULE**

Cast From Our Superior Type Metal

TWO FOOT STRIPS

Hair Line Center No. 10	Parallel No. 1751
One-Quarter Point Center Face No. 20	Faranei No. 1751
Half Point Side Face No. 31	Parallel No. 428
One Point Side Face No. 41	Parallel No. 48
Full Face No. 50	Parallel No. 6468
Hair Line Parallel No. 18	Contrast No. 5418
Half Point Parallel No. 38	
THREE POINT BODY	Contrast No. 610
Hair Line Center No. 10	Contrast No. 648
Three Point Parallel No. 248	Contrast No. 844
Full Face No. 65	Contrast No. 938
FOUR POINT BODY	Contrast No. 300
Hair Line Center No. 10	Triple One Point No. 47
Parallel No. 48	No. 4225
Contrast No. 531	Full Face No. 95
Full Face No. 85	TWELVE POINT BODY
SIX POINT BODY	
Hair Line Center No. 10 (Column Rule)	No. 536
Half Point Side Face No. 31	
One Point Side Face No. 41	Triple No. 657
One and One-half Point Side Face No. 51	Contrast No. 9676
Two Point Side Face No. 61	TOWN
Three Point Side Face No. 81	Six Point Side Face No. 961
Four Point Side Face No. 91	Tall the Market
rout found side face No. 31	Full Face No. 740

6 Point No. 450	6 Point No. 140
6 Point No. 139	6 Point No. 369
6 Point No. 593	6 Point No. 580
6 Point No. 596	6 Point No. 190
6 Point No. 597	\$25455555555555555555555555555555555555
6 Point No. 594	Put up in five and ten pound packages—2 foot strips. 50¢ per pound. Delivered prepaid. 2 point, about ten feet to the pound. Trial Order \$1.00 Prepaid.

#### PITTSBURGH TYPE FOUNDERS CO.



Printers' Outfitters

340-342 SECOND AVE · PITTSBURGH · PENNA

TYPE THAT LASTS

Jaque Ornaments Shown With Border Rule No. 428



 ${\it Please Mention The Inland Printer When Writing to Advertisers}.$ 

# If You Do Good Work Yourself

IT DOES not matter if you are hundreds of miles away—you will sense a desire to bridge that distance to Royal.

Your process color printing—in fact, everything you attempt of quality nature—must lead you to the vital necessity of perfect duplicate plates and the realization that Royal workmen are schooled to make no other kind. It only remains for you to free yourself of the habit of being resigned to the limitations of your local service.

Royal Electrotype Company Philadelphia



In back of every LEAD MOULD electrotype duplicate is a comprehensive knowledge of the requirements of a good printing plate-the attention of individual craftsmen of experience and aptitude for the essential manipulations-sufficient and complete equipment adequate for the large demand created  $\mathscr{T}$ 



LEAD MOULD ELECTROTYPE FOUNDRY
504 W. 24 Street INCORPORATED New York, N. Y.

# Our Advertising Creates Business for Your Plant

Nearly all our advertising is aimed at getting business for you and other printers.

We advertise to buyers of printing all over the United States two or three times a month, and we use such well known publications as Printers' Ink, Postage, and the Mail Bag.

These publications circulate almost exclusively among advertising men and others who are engaged in the writing and getting out of selling literature.

We also mail, periodically, a specially prepared folder to advertising managers—the men who have the spending of the advertising appropriations of business concerns—calling their attention to the advantages of using printed matter sent direct to their prospects as a means of pulling in more orders.

The more of this kind of advertising which selling ends of business houses use, the more demand there will be on you and the more essential you will find your Cleveland Folding Machine.

On the Cleveland you can fold broadsides, folders, booklets, etc.—fold them quickly and at a very low cost.

The Cleveland gives you 201 different folds—many of them unique and exceptionally attractive. We are telling the buyers of printing about them and asking them to use them.

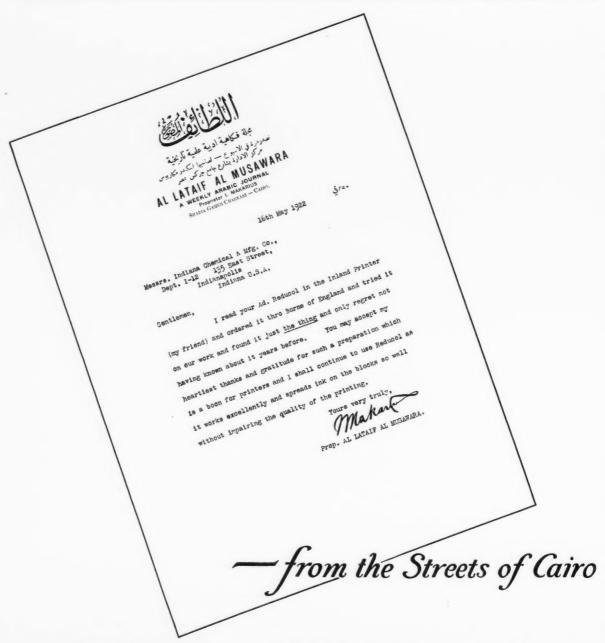
If you do not own a Cleveland, write now for descriptive booklet and portfolio of folds. Both are free.

# THE <u>CIEVEIAND</u> FOIDING MACHINE CO.

GENERAL OFFICE AND FACTORY: CLEVELAND

NEW YORK: Aeolian Building CHICAGO: 532 S. Clark St. BOSTON: 101 Milk St. PHILADELPHIA: The Bourse Represented west of the Rocky Mountains by Printers Machinery Supply Co., San Francisco and Los Angeles, California American Type Founders Co., Portland, Oregon. Barnhart Brothers & Spindler, Seattle, Washington.

The manufacture and sale of Cleveland Folding Machines in Canada, New Foundland, and all countries in the Eastern Hemisphere is controlled by the Toronto Type Foundry Company, Limited, Toronto, Ontario, Canada



#### Try Reducol At Our Risk

To show our faith in Reducol, we make this proposition to any responsible house: order a 5 or 10 pound can of Reducol and try it out. Find out for yourself just what it will do for you. If at the end of thirty days you are not completely satisfied with the results, we will cancel our charge.

#### Indiana Chemical & Mfg. Co.

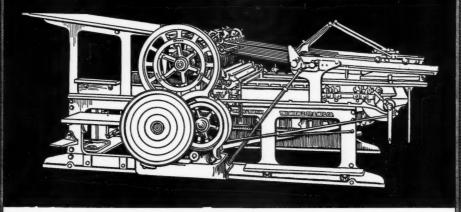
Dept. I-9, 135 S. East St., Indianapolis, Ind.

23-25 E. 26th St., New York City, 608 S. Dearborn St., Chicago

Pacific Coast Agents: Geo, Russell Reed Co.,
San Francisco — Seattle — Portland
Canadian Agents: Sinclair, Valentine & Hoops, Ltd.,
Toronto — Montreal — Winnipeg
British Agents: Borne & Co., Ltd., 35-37 Banner Street,
London, E. C., 1

Reducol makes good wherever it goes—and it goes into every corner of the civilized world. Wherever high class printing is done, there you will usually find Reducol. This world-wide popularity of Reducol could only have been obtained through sheer merit. By adjusting the ink to meet any special conditions—by softening the ink instead of merely thinning it, and thus improving the distribution—by preserving the rollers and by cutting down offset and slipsheeting—Reducol makes possible better printing and lower costs.





# **BULGES**

OVERHEAD, departmental expenses and foremen's wages go on whether business is good or bad. Every capable printer figures these items on his average production. He bases his expectation of profit on this calculation.

Business beyond his average production will yield an enormous profit because the normal amount takes care of all overhead items.

This suggests the advisability of sufficient equipment to handle bulges in business when they come.

If the equipment is Miehle none of it will be in the "extra" class. Somehow or other, the Miehle owner rarely has idle machines on his hands.

#### MIEHLE PRINTING PRESS & MFG. CO.

Principal Office: Fourteenth and Robey Streets, Chicago

Sales Offices in the United States

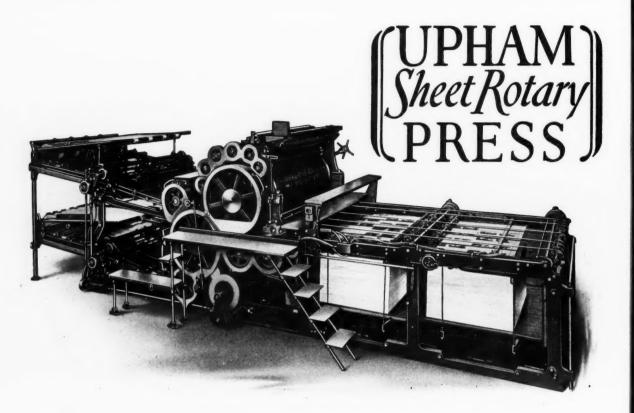
CHICAGO, H.L., 1218 Monadnock Block PHILADELPHIA, P.A., Stephen, N.F.W. YORK, N. Y. 2840 Woodworth Bldg. DALLAS, T.F.Y. (11) Decree Bldg.

BOSTON, MASS., 176 Federal St.

ORK, N. Y., 2840 Woodworth Bidg. DALLAS, TEX., 61) Decre Bidg. SAN FRANCISCO, CAL., 693 Missio (FLANEA CA., Dudson Printers Supply Co., DISTRIBUTERS for CANADA, Toronto Type Foundey Co., Ltd., Toronto Can

YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED

d



# The Four-to-One Ratio

established by the UPHAM Sheet Rotary Press, is more than a hope or a theory, an advertising claim or a selling argument. It is just simple arithmetic—a mechanical fact.

The UPHAM Sheet Rotary makes the 4-to-1 ratio by printing two sheets with each revolution instead of one sheet with two revolutions.

For example: On 60 revolutions of the cylinder, a flat-bed prints 30 sheets. On 60 revolutions of the cylinder, the UPHAM Sheet Rotary prints 120 sheets.



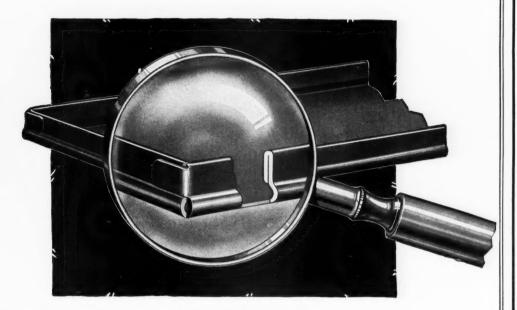
## United Printing Machinery Company

83 BROAD STREET BOSTON

38 PARK ROW NEW YORK 604 FISHER BUILDING CHICAGO

# The New Hamilton Galley

( PATENT APPLIED FOR



#### TEW? Yes; radically different from anything heretofore produced; the latest word in galley construction

The illustration presents a full-size corner detail, showing the double walls with rounded edges — features that insure unusual accuracy, strength and rigidity.

No expense has been spared to produce a galley commercially accurate and as nearly perfect as a discriminating trade requires. Made in one piece; electric welded corners; material specially prepared, perfectly smooth, of uniform quality and the best obtainable for the purpose. Elaborate dies in mammoth presses form the head and sides in double walls that provide practically double the strength of any other galley design, with top edges always round and smooth and galleys uniformly square, thereby insuring a finished product which may be used equally satisfactorily for storage or make-up—a real ALL-PURPOSE GALLEY—a BETTER Galley at no increase in price.

The Hamilton goods are designed and built by craftsmen with a technical knowledge acquired by almost fifty years continuous application to this line.

Manufactured by

#### The Hamilton Manufacturing Company

TWO RIVERS, WISCONSIN Eastern House, RAHWAY, N. J.

Hamilton Goods Are For Sale by All Prominent Type Founders and Dealers Everywhere

# Knowing Your Requirements



"Peerless" Punching Machine



The manufacturers of "Peerless" Punching Machines and Perforating Machines know your requirements in machinery of this type through actual contact with superintendents and buyers of machinery in 90% of the large plants of the United States.

The little details that play such an important part in the proper adjustment of the machines and do away with home-made contrivances have been given special attention.

"Peerless" Machines are Complete.



The Wrench Lock-Up No Slipping of Heads

Manufactured by

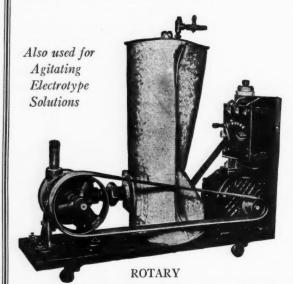
A. G. BURTON'S SON, Inc.

218-230 North Jefferson Street

Chicago, Illinois

#### Lifting sheets of paper and whole magazines or books by AIR SUCTION

A principle used in feeding paper in printing presses, rulers, gatherers, addressers, mailers, wrappers, labelers, etc.



SEE THE CURVED WINGS IN

#### LEIMAN BROS.

PATENTED

# AIR PUMPS

Vacuum and Pressure

That's what makes that strong suction—or, if the case requires it, the pressure—and they "TAKE UP THEIR OWN WEAR."

Just to show that the machines are positive in action, notice this illustration of the metal tank collapsed, under the powerful suction of one of these small pumps—most devices using air for the above purposes are already using these pumps—so when in doubt, write us before installing a new automatic feeder.

LEIMAN BROS. 81-BD 8-Walker Street NEW YORK

Makers of Good Machinery for Thirty-five Years.

# The Ludlow

## For Profitable Composition

YOU who lose in your composing rooms, the money you make on presswork, need lose it no longer. The Ludlow will speed the work, improve its appearance, and make costs knowable in advance. Costs will not only be lower but may be standardized as accurately as on presswork or in the bindery.

#### Make Money on Composition, Too!

Unforeseen stops and hindrances are what make the same job cost double, at one time, what it did before—limited type supply, running out of sorts, worn faces, broken letters, slow justification, and then distribution of used forms! Every job, on the Ludlow, goes through right the first time as planned, and is dumped after use, or kept indefinitely without affecting the cases.

Unlimited new typefaces in every font will increase your capacity and put an end to type shortage, worn faces, running out of sorts and picking forms.

Clean decks after a heavy day—no accumulated distribution. Next morning all hands

may start in at once on productive work.

Small floor space is often the determining factor in starting new or in making a change. Ludlow equipment, complete, requires only six feet square. It usually displaces old equipment, releasing many times that space.

No extra salaries are required to operate the Ludlow. Your present hand compositor may set his own lines of matrices, by hand, space and justify—and then cast his line on a slug.

Simple ruggedness is a most admirable quality of the Ludlow. Anybody can operate it after an hour's training. Seldom does it need repairs.

ion. Next morning all hands

Ask us, on your letterhead, for illustrated literature



Before the Ludlow System was installed we were always running short of type, which of course made it very hard to turn out the very best work. Our troubles are over now, as we have our own itype foundry" right in our plant and get the benefit of the all-slug composition.—Jones Printing Company, Jackson, Miss.

# Ludlow Typograph Company

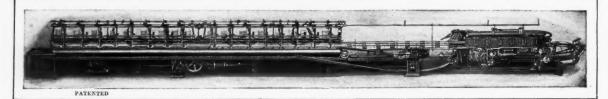
2032 Clybourn Avenue, Chicago, Ill.

Eastern Office: 606 World Building, New York City

LUDLOW QUALITY SLUG COMPOSITION ABOVE 10 PT.

# JUENGST Gatherer, Stitcher and Coverer

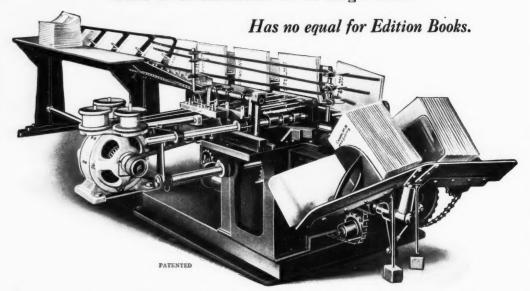
THE ONLY MACHINE that will Gather, Jog, Stitch and Cover Books all while in Continuous Motion



Will detect missing inserts or doublets.

Will gather any signatures from singles up, on any kind of stock.

Built in combination or in single units.



# Juengst Continuous Side Stitcher

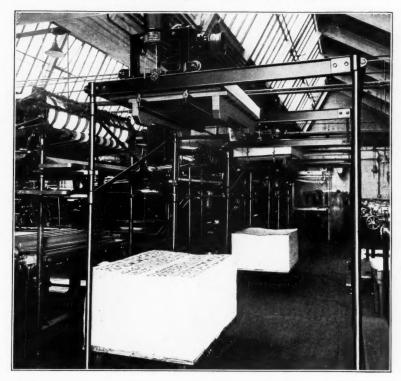
The only stitcher that will drive 1, 2, 3 or 4 staples without stopping the book.

Built as a separate unit, with feed table and delivery.

Let Us Solve Your Bindery Troubles and give you accurate books, better books, and more books, at less cost.

AMERICAN ASSEMBLING MACHINE Co., Inc. 416 N. Y. World Building, New York City

ROUSE Paper Lifts Serving Cross Feeders-illustrated below.

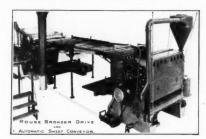


# ROUSE ANNOUNCES Improved Paper Lifts

The Paper Lifts illustrated above are the latest added to the several ROUSE Lifts owned by the Max Lau Colortype Company, Chicago. There are more than 300 ROUSE Paper Lifts operated in the largest printing houses in America. Naturally they eliminate salaries and increase output. Write us for full information and prices.

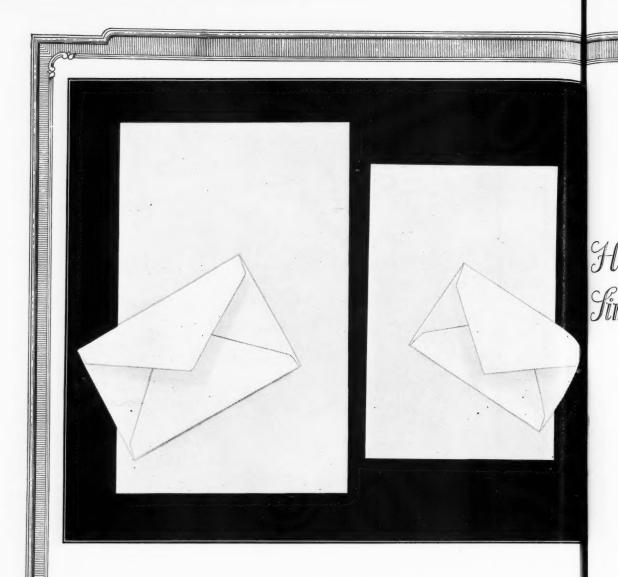
This New Bronzer Drive

Carries the "sized" sheet from the press to the Bronzer, completely eliminating a feeder. Write for full description and prices. New Bronzer Drive Rotary Miterer Lining and Registering System Roller Fans Newspaper File and Rack



H. B. ROUSE & CO., 2214-16 Ward St., CHICAGO

Every ROUSE Product Time Tested Before Advertised



The New Line of Hammermill Announcements

Paper-Cards and Envelopes to Match



# Hammermill Announcements make it Timple to get out good Direct Advertising

Hammermill paper is now available in a new form. Hammermill Announcements—Paper, Cards and "Envelopes to Match"—carry the Hammermill Combination of quality with economy into the field of fine announcements.

We take pleasure in offering this new line because we believe Hammermill Announcements will promote the sale of fine printing. They have been designed to give the printer a beautiful piece of stock—paper or card—with an envelope to match at a price that makes it practical to use Hammermill Announcements for ordinary circulars, folders, business notices or small booklets and turn an average job into a fine, artistic piece of printing that will be more effective for the advertiser and a better proposition for the printer.

Hammermill Announcements are a quality product appropriate for high class work. At the same time their low price opens up a new and bigger market and encourages small advertisers to buy good printing and large advertisers to use it more often.

Hammermill Announcements are prepared by the P. P. Kellogg & Company Division of the United States Envelope Company, Springfield, Mass. They will be stocked by our Agents in all parts of the country.

# Send for our Book for Printers "Turn it into a good job"

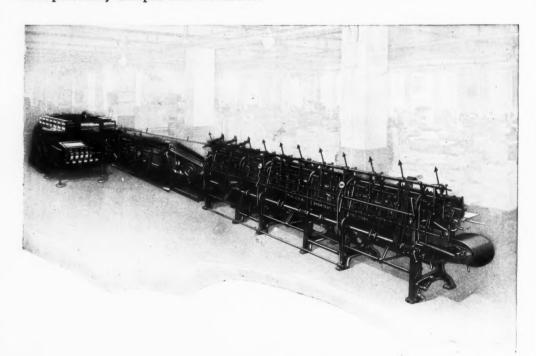
Hammermill Paper Co., Erie, Pa.

# A Distinct Achievement

The SHERIDAN Combination Gatherer, Stitcher and Coverer, sounds a new note in SHERIDAN Supremacy

The SHERIDAN Continuous Coverer and the Improved Gathering Machine are now combined by our new Side Wire Stitcher, making it practical to run the three machines in combination without any loss of output, and still retain the splendid quality of product for which the SHERIDAN machines are justly famous.

Special attention is called to the clean flat back and perfect register of the cover, also to the jogging mechanism on the Stitcher, which is exceptionally simple and accurate.



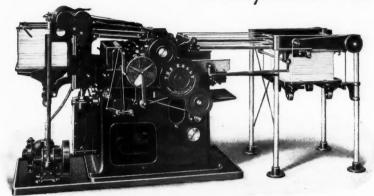
The Stitcher can be furnished so as to stitch either two or three staples in each book, and can also be built as a separate unit, with feed table and delivery end, or can be attached to any regular Gatherer already in use, at a nominal cost.

Write for particulars or let us know when a salesman can call.

#### T. W. & C. B. SHERIDAN COMPANY

401 Broadway NEW YORK CITY, N. Y. 609 South Clark Street CHICAGO, ILLINOIS 63 Hatton Garden LONDON, E. C. No. 1, ENGLAND

# Job Press Printer: If you have longed for SUCCESS do as many others have done-Kellyize & Realize



Kelly Automatic Job Press, Style B, Also sold without Extension Delivery, which is an extra

MANY small Job Printers who, with some hesitation, bought one Little Kelly, are now using two or three. The first seemed a big buy; but soon came the proof that no other press pays for itself so quickly. Having done that, it provides the profits out of which a second Little Kelly may be added.

To merely buy a mechanical feed to displace a hand feeder, and save part of his wages, doesn't lift a job printer out of the rut. The mechanical feed saves a little, but labor cost per each hundred impressions is much less on the Little Kelly because the speed is doubled, at least, and one pressman may run two Little Kellys. High output and low labor cost ensure extraordinary profits.

The Little Kelly prints larger forms, and does work of better quality, enabling the job printer to print for customers whose work automatic fed platens could not do. Much of the work usually done on pony cylinders can be done more profitably on the Little Kelly, by splitting forms, because the Little Kelly runs nearly twice as fast with one pressman on one, or even two Kellys.

When you buy a Little Kelly it is delivered complete, with a heavy iron base, two motors, Monitor control, dynamic brake, cast rollers and a chase. An instructor is sent without charge, except traveling expenses, when travel is necessary.

Can't Afford a Little Kelly? To get ahead and build up a more profitable business courage and effort are necessary. Many printers who have utilized their financial resources to the limit to buy their first Little Kelly are now on Easy Street. Had they compromised and taken only a quarter step upward with a less effective press, they would still be plugging hard in a rut. Take courage and ask the manager of our nearest Selling House or agency to give you the names of small job press printers who have two or more Little Kellys. Then ask these users how they did it. What they did other ambitious printers may do.

FOR FULL PARTICULARS APPLY TO NEAREST SELLING HOUSE OF THE

## American Type Founders Company

Developer and Manufacturer of the Kelly Press, and also to
Barnhart Bros. & Spindler, Washington (D. C.), Dallas, Omaha, Seattle; and Toronto Type Foundry Company, Ltd.,
for Canada east of Port Arthur.



# Speed and Profit

This S. & S. High-Speed Rotary Press makes a clean profit on every job you feed it. It delivers at a guaranteed speed of 7,000 to 8,000 impressions per hour. It makes money on jobs now generally done at a loss or on a very small margin.

The press is quickly prepared for action. Adjustments are simple and the operation automatic. The work is always in sight. The sheets are delivered right side up and perfectly jogged underneath the feeding table.

#### Stokes & Smith Rotary Press

is extremely rigid and is built for long life and hard service. It will easily earn its price by enabling you to get competitive business that you couldn't reach without it. It is ideal for the general run of commercial printing such as tags, labels, letterheads, envelopes and general job work of wide range. The Press is a marvel of convenience and efficiency—compact, smooth-running and a wonder for capacity.

Write today for catalog and full information.

No obligation, of course.

#### Stokes & Smith Company

Summerdale Avenue PHILADELPHIA, PA.

London Office: 23 Goswell Road



MARGACH METAL FEEDER notype, Intertype, Ludlow and Elrod--Gas or Electric The Margach Metal Feeder \$75.00

Will B In Boston

> Aug. 28 to Sept. 2

Space No. 46

For further information call or write

#### THE MARGACH MFG. CO.

213-215 Centre St., New York

U. S. REPRESENTATIVES

Economy Products Co.
Total Harrison Street, Chicago, Ill.

66 West Harrison Street, Chicago, III.
Des Moines Printers' Exchange,
310 Second Street, Des Moines, Iowa
H. F. Wiegel,
585 Tuxedo Blvd., Webster Groves,
St. Louis, Mo.
John S. Thompson,
350 Sansome St., Sam Francisco, Cal.

FOREIGN REPRESENTATIVES
Toronto Type Foundry Co., Ltd.,
120 N. Wellington Street,
Toronto, Ontario

National Paper & Type Co., 39 Burling Slip, New York, N. Y. Representative for fexico, Cuba and South America



# Roller Washing Machine

for

COMPOSITION ROLLERS

Will clean rollers better, quicker, cheaper than is possible by hand washing with rags and benzine.

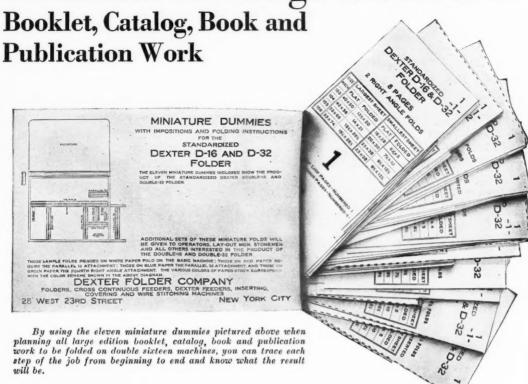
Cost for washing flat bed press rollers, any color of ink, 2 cents per press.

#### **CHARLES H. COLLINS**

501 Plymouth Court, Chicago

Phone Wabash 5069

**Dummies for Large Editions of** 



The impositions, guide edges and folding instructions contained in this set of dummies give you a bird's eye view of your finished job before it is started. You can be sure that work laid out and planned in accordance with the specifications given on these miniature folds can be handled with the least time, cost and trouble in any bindery equipped for large edition work.

Plan your printing jobs from the binding end first, and know your binder's equipment. These folds will help you to better understand the importance of right binding specifications.

If you are interested in large edition work, send for your set of Double-16 Dummies today—no charge

#### DEXTER FOLDER COMPANY, 28 West 23rd St., New York

Folders, Cutters, Cross Continuous Feeders, Dexter Feeders, Inserting, Covering and Wire-Stitching Machines

#### CHANDLER & PRICE

# **Caftsman**

Castsman

To printers, the CRAFTSMAN, designed and built by Chandler & Price, is as interesting as the variety of work it turns out.

The natural appeal of fine printing machinery has made the CRAFTSMAN the center of attraction wherever exhibited. The printer sees and judges the sturdy construction in terms of "no vibration," "register that *stays* in register," and long life.

He sees that the complete ink distribution system enables the CRAFTSMAN to produce any kind of printing — a large ink disc, four form rollers, closely adjustable vibrating brayer fountain, two vibrating steel rollers, adjustable bed tracks, extension roller tracks — they're all on the press as standard equipment.

And above all, printers know the meaning of "BUILT by Chandler & Price." Write for quotations or further information.

The CHANDLER & PRICE CO., Cleveland, Ohio, U. S. A.

WRITE FOR THIS BOOK

See the various examples of high class printing it contains — work done completely on the Chandler & Price CRAFTSMAN. Gratis.



CHANDLER & PRICE

Gaffsitte.

CHANDLER & PRICE

Castsman

CHANDLER & PRICE

Castsman

d



New Plant of the Haddon Press, Camden, N. J., Printers and Publishers. This building was designed, built and equipped by The Austin Co.

# Austin Builds in Record Time for Printers of Harper's Magazine

This plant of the Haddon Press at Camden, N. J., is another noteworthy example of Austin performance. This complete plant was recently designed, built and equipped in sixty-five working days by The Austin Company. Many other large publishers and printers have gained similar profit and competitive advantages through Austin service. They have found it a wise policy to locate at a distance from congested districts.

No matter what your building requirements are, Austin engineers can make worth while savings for you too. You save on your building investment and you can also start operating months sooner under the Austin Method. Construction, as well as plant layout, architectural designing and equipment are included in the service Austin engineers are prepared to render.

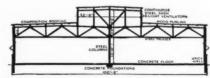
Consultation with Austin engineers involves no obligation. Phone, wire or use coupon.

# COMPOSITION PROFING. STEEL BEAMS COLUMNS CONGRETE FLOOR CONGRETE FLOOR

Cross Section Austin No. 1 Standard Building



Cross Section Austin No. 2 Standard Building



Cross Section Austin No. 3 Standard Building

### THE AUSTIN COMPANY, Cleveland

Engineers and Builders

PHILADELPHIA NEW YORK

CHICAGO CLEVELAND DETROIT PITTSBURGH DALLAS

SEATTLE BIRMINGHAM

THE AUSTIN COMPANY OF CALIFORNIA, Los Angeles

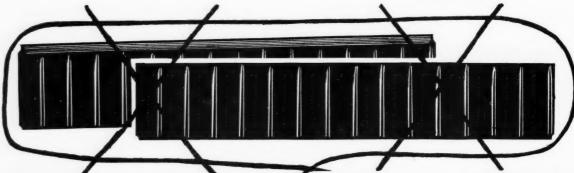
# AUSTIN

ENGINEERING BUILDING EQUIPMENT



Mammoth new plant of the American Book Company, Bloomfield, N. J. The owners also operated in this building before scheduled completion date.





CAST LOW AND RIBLESS

Why use ribbed high blank slugs and ribbed rules or borders when you can cast RIBLESS and LOW slugs and RIBLESS RULES just as easily?

With the Norib Low Slug and Rule Caster you can cast any number of low and ribless slugs, 30 ems long and 55 points high, as well as ribless rule and border slugs, all smooth and of even thickness, on the ordinary (Universal) mold of your Linotype or Intertype, with ordinary liners and slides.

Outfit is as easily applied as a liner. No holes to drill, no adjustments to make. Operation is identical with that of recasting rules from matrix slides.

Price: Outfit casting 6 pt. 30 ems ribless low slugs and up to 9 pt. ribless rule slugs, all measures, \$10.00.

SENT ON TEN DAYS TRIAL

Write for details. Ordering state whether for Linotype or Intertype.

THE NORIB CO.,

132 W. 31st St. NEW YORK



J. S. Thompson, 350 Sansome St., San Francisco, Pacific Coast Agent.

# The Improved Plate-Lock Padding Press Patented

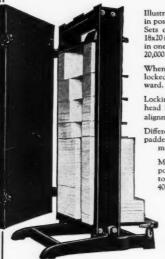


Illustration shows Model F Press, in position for applying cement. Sets on bench, occupies space 18x20 inches. Holds 10,000 sheets in one pile, or two piles as shown 20,000 sheets.

When loading door is closed and locked and press tipped back-

Locking plates and clamping head hold paper secure and in alignment.

Different sizes and quantities padded at one time. No adjustment for different size sheets.

MODEL E, six feet high, supported by brackets attached to wall or post. Holds up to 40,000 sheets at one loading.

Send for Circular.

PADDING DEPART-MENT TIDY AND PROFITABLE

Manufactured and Sold by

## Joseph E. Murphy Company

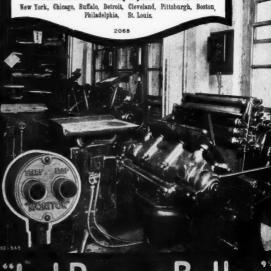
Melrose, Massachusetts

ALSO SOLD BY TYPE FOUNDRIES AND DEALERS

# The MonitorSystem

The Monitor system of automatic motor control for printing presses and other machines makes slow speed operation absolutely precise, puts complete mastery at the pressman's fingertips, for makeready, inching or full speed. The Monitor operator knows that his press will respond instantly. Ask for complete details.

Monitor Controller Company, Baltimore, Md.



ast Press a Button

# Why Do Big Jobs On Little Presses?



Reg. U. S. Pat. Office

This trade-mark appears on every Meisel Press. It is our guarantee of scientific design and accurate and durable construction.

If your pressroom equipment is inadequate you must either turn down many profitable jobs or else sacrifice fair profits to underbid your competitor who is equipped to handle the job profitably.

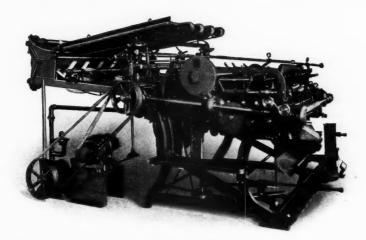
A Meisel Adjustable Rotary Press will increase the capacity of your pressroom for handling big jobs. It prints from the roll and delivers the sheets cut to size or folded. It is not a one-purpose press and can handle many different kinds of work at a lower cost than is possible with sheet-fed presses. It is one of the most useful presses ever built.

### Are You Considering a Specialty?

If so, it will pay you to consult us. We build presses, both flat-bed and rotary, for the production of many specialties such as tickets, labels, coupons, transfers, wrappers, sales books, magazines, pamphlets, etc. We have designed and built special presses for many concerns to solve unusual production problems. We also have a standard line of machines as an outcome of years of experience. Your request for information or advice will put you under no obligation.

# MEISEL PRESS MFG. CO.

944-948 Dorchester Avenue, Boston, Mass.



# Drop Roller Jobbing Folder No. 442

With the King Continuous Feeder

Manufactured by

CHAMBERS BROTHERS CO., Philadelphia, Pa.

GEO. R. SWART & CO., Inc., Sale Agents, New York and Chicago

# WESEL

Put this AUTOMATIC SAW FILER on Your Mechanic's Bench

TO perform effectively, every tooth of a Circular Saw must do its share of the work. Therefore, a Circular Saw must be truly circular. Hand filing soon makes a saw uneven.

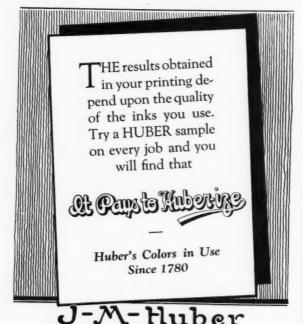
The Wesel Automatic Circular Saw Filer will keep every Circular Saw in the shop in perfect working trim. For such a small investment as \$87 can you afford to continue paying the high price of hand filing, constant resharpening, and lazy saws—where all the teeth do not bite?

Let us tell you all about it. Write for complete information.

#### F. Wesel Manufacturing Co.

72-80 Cranberry St., Brooklyn, N. Y. 431 South Dearborn St., Chicago, Ill.

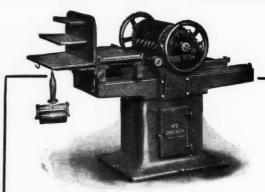




65-67 WEST HOUSTON STREET, NEW YORK

Baltimore, Chicago, Omaha, St. Louis, Boston, Cincinnati, Philadelphia, San Francisco; London, England; Toronto, Canada, Factories: Brooklyn, N. Y., Bayonne, N. J., Dola, W. Va., Swartz, La.





# Why the Brower is Better

Simple, direct cylinder impression adjustment is the only satisfactory way of compensating for the wear on moving parts.

Ball bearings under the bed of the press automatically center the bed and insure easy running in the large, powerful No. 2 Brower.

These advantages are found only in the

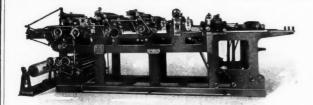
# "B.B.B." Proof Press

(Brower Ball-Bearing)

#### A. T. H. BROWER COMPANY

233 West Schiller Street, Chicago. Ill.

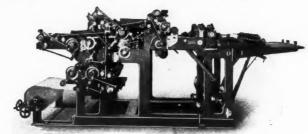
For Sale by the AMERICAN TYPE FOUNDERS COMPANY For Sale by BARNHART BROS. & SPINDLER



This Space for Your Thoughts

The story is quickly and simply told—A high speed Kidder Special Rotary for that job. Think of it!

More Thought Space



KIDDER PRESS COMPANY, Dover, N. H.

NEW YORK, 261 Broadway TORONTO, CANADA, 445 King Street, West 166 W. Jackson St., CHICAGO

# The LIBERTY

The only medium-priced high-grade job folder on the market today.

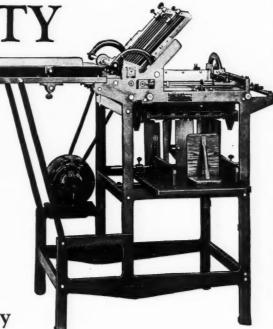
The application of simplicity in the elimination of unnecessary parts has given hundreds of printers the advantages of machine folding whom otherwise could not afford to install an expensive machine.

The Printers appreciation of this fact has doubled the capacity of the Liberty factory each year since its very inception. Whether your plant is large or small, there is a Liberty Model that will easily double your folding profits.

## The Liberty Folder Company

(Originators of Simple Folders)

Sidney, Ohio



Agencies in all the Principal Cities



# Marathon "OK"

"Million-Speed Drive"

Gives you Variable Speed with Constant Speed Motors

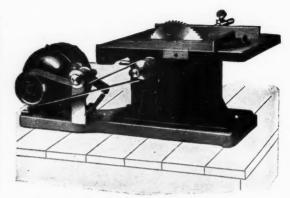
The secret of this successful system is the use of our patented ventilated turbine pulley which pulls a heavy blast of air through its hollow hub.

Speed is reduced to any desired point by permitting the belt to slip—and the air-blast keeps pulley and belt cool.

In successful continuous use for over three years. It solves the variable speed problem for presses and all other printshop motor-driven tools.

Send for Circulars.

Marathon Electric Mfg. Co. 30 Island Street Wausau, Wis.



## **Turn Costs Into Profits**

Speed up composition and cut down operating expenses. Saw your slugs, furniture, brass rule, electros, halftones, etchings, etc., on

#### The Boice Junior Bench Saw

A machine of amazing capacity and utility. Unexcelled for speedy cutting, grooving and outside mortising. Will easily do 90% of all such work necessary in average shop. EQUIPMENT includes adjustable rip and cut-off guides and wood saw. Printer's guide with sliding arm. grooving saws, smooth-cutting mitre saws, brass saws, typemetal saws, etc., can also be furnished. Special attachments for grinding and sanding.

#### Accurate and Durable

All metal construction and all parts precision adjusted. Top is  $10 \times 13$  inches and can be elevated for grooving. Machine will cut  $1\frac{1}{2}$  inch stock. Easily driven with  $\frac{1}{4}$  h. p. or  $\frac{1}{3}$  h. p. motor.

Price f. o. b. factory, with rip and cut-off guides and 6 inch wood \$28.75

Type metal saw 50c, additional. Prices of other equipment on application.

Price with machine mounted on metal base, with ½ h.p. ball-bearing motor, \$60.00 belt, belt tightener, cord, plug and switch, with same equipment as above,

#### Satisfaction Guaranteed or Money Refunded

Send to-day. You take no risk whatever. Also ask for complete circular on other Boice Machines.

W. & J. BOICE, 114 23d St., Toledo, Ohio. Dept. I. P. 9

# Nickel-Steel Stereotypes Are Now Practical

They can be made in your own plant. Our Nickel Bath will give an ordinary stereotype plate a nickelsteel surface that will print perfectly and outwear an ordinary copper electro. The vat and formula for this process are sold outright.

Low first cost is only one of the advantages of these nickel-steel plates. The saving in time is equally important. Plates can be ready for the press 45 minutes after the form is locked up for stereotyping. No holding the presses for electros that have been unexpectedly delayed.

This process is not suitable for duplicating fine halftones but it gives excellent results with type, line engravings and halftones up to 100-line screen.

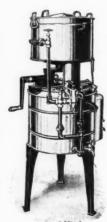
We believe our Improved Hot Bender to be the best and most practical bending machine on the market. We unconditionally guarantee it will perfectly curve and bend, without breaking or cracking, both stereotype or electrotype plates of any size or thickness.

If you are interested in saving time and money on printing plates, write for full barticulars.

# Elgin Bending Machine Co.

Office, 565 Douglas Avenue Elgin, Illinois

# Glue Requires Careful Handling



Oversight or carelessness may spoil a whole container full of glue and delay work in the bindery if guesswork and unscientific equipment are used.

#### The WETMORE MODEL A-D

Glue Heater and Pot

is absolutely fool-proof. The glue is surrounded by a hot-water jacket and is kept at the right temperature by the Automatic Temperature Controller. There is no danger of spoiling glue by overheating or exposure to live steam.

Whether you use 2 gallons or 200 gallons a day the Model A-D will prove a profitable investment.

We also manufacture glue equipment for use with electricity or gas.

Write for booklet describing our complete line.

The New Advance Machinery Co.
Van Wert, Ohio

# Increase Your Profits with the Pearl Press



IMPROVED PEARL PRESS No. 11 — SIZE 7 x 11
Showing Method of Attaching Individual Electric Drive. Also Equipped with Power Fixtures or for Foot Treadle

The Ideal Press for Short Runs on Small Forms of All Kinds

A boy or girl feeder on the Pearl Press will give you a greater daily profit on short runs of small forms than you can get from the same work done on the larger press.

The Pearl Press is easier to make ready, faster, easier to feed, and in every way the ideal press for handling the short runs of a great variety of small forms.

The first cost is small. The cost of maintenance is practically nothing. The operating cost is measured in cents per day.

Try a Pearl Press complete with fountain, counter, safety feed guard and motor

## Golding Manufacturing Company

Franklin, Massachusetts

We also manufacture the Golding Art Jobber, Golding Jobber, Official Press, Golding Auto-Clamp and Hand Clamp Power Paper Cutters, Golding Hand Lever Paper Cutters, Pearl Paper Cutters, Boston and Official Card Cutters, Little Giant Lead and Rule Cutters, and Golding Tablet Presses.

# Better Books and Catalogues

¶ Why not write, or send in samples of your complicated stripping? We will show you how to make a tremendous saving.

0

This machine eliminates the most expensive, yet simplest operation in bookbinding. It frequently does as much as ten men or women can do, without effort. The longer the sheet or book the quicker the machine. It has four speeds. It will strip

1/2" in the center of saddle stitched pamphlets, printed on enameled paper, making it a better catalogue, fit to open without fear of falling away from the stitches.

The paper covered, side-stitched, or sewed, book need no longer be an eye-sore when the book falls out of the cover. The Brackett puts a strip between the cover and the outer leaves, thus keeping the cover in place. Index sheets, end sheets for any style of book can be made with the machine.

It will strip books 3/4" thick with gummed cloth, or will glue the cloth, or drilling. It will handle the heaviest materials, such as buckram.

As a money maker the machine can not be excelled

The Brackett Stripping Machine Co. .: Topeka, Kansas



J HORACE MCFARLAND COMPANY Mount Direct Press

August 15, 1921.

Carmichael Blanket Co., Atlanta, Georgia

J BORACE MCFARLAND COMPANY Robert MI Farlani

OR COMMING OFFETTY-MA MEDICALLY FOR PAR PROPER EXECUTION OF BOOK CETAL/LIST TO ALL SCHOOL DECIMEN AMERICAN SALESTING FOR THE PROPERTY OFF. OFFET THOSE OFFETTY OFFET THOSE OFFETTY OFF

# CARMICHAEL RELIEF **BLANKETS**

(Patented)

Cylinder Presses Platen Presses Rotary Presses

or any other presses carrying hard packing can be made ready in less time, and a decided decrease in wear on forms is effected when CARMICHAEL RELIEF BLANKETS are used.

Write for booklet and price list.

## CARMICHAEL BLANKET COMPANY

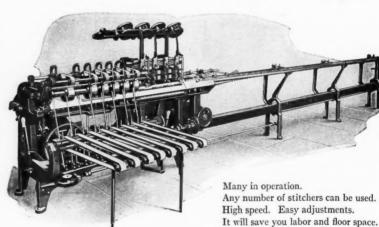
ATLANTA, GEORGIA

Pacific Coast Sales Office: 711-713 Mills Bldg., San Francisco, Cal.

# CHRISTENSEN'S Latest Type

# Stitcher-Feeding Machine

Do not confuse this machine with our former machines as this is a new design.



#### THE CHRISTENSEN MACHINE COMPANY RACINE, WISCONSIN

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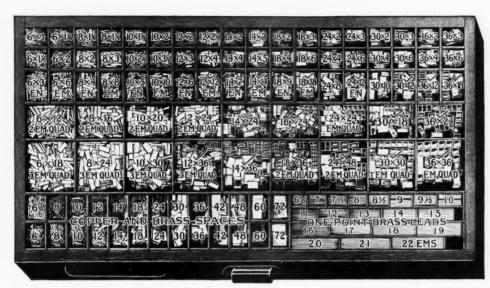
461 8th Avenue, New York, N. Y.

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Chicago Office:

Room 469-71 Transportation Building, 609 South Dearborn Street, Chicago, III.



### **Superior Spacing Materials**

EVERY MAN WHO SETS TYPE KNOWS THAT THIS IS TRUE:

"There can be no such thing as Efficiency in Composition until each and every Compositor has been provided with a separate and complete outfit of all the needful SPACING MATERIALS on his individual work bank—ready to hand."

ABOVE we show our new Jobwork Assortment of SUPERIOR SPACING MATERIALS in a standard size case which fits on top or in the rack of any regular cabinet or casestand. The contents provide an adequate outht of Spaces and Quads [all large Spaces and Quads Cupcast], Copper and Brass Thin Spaces and Brass One-Point Justifying Leads. We have a different Adwork Assortment for new spaper ad compositors. Write for SUPERIOR SPACING MATERIALS circular.

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Superior Equipment for Printers

CHICAGO WASHINGTON DALLAS SAINT LOUIS KANSAS CITY OMAHA SAINT PAUL SEATTLE

# The Chandler & Price New Series Presses

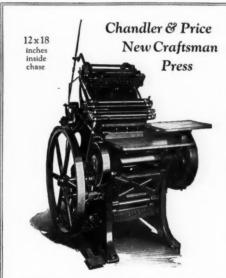
Made in four sizes:

8x12 inches, 10x15 inches, 12x18 inches, and 14½x22 inches (inside chase measurement)

The printer himself by the purchase of 76,000 presses from this factory has proclaimed the Chandler & Price the standard platen printing press. Ninety per cent of the print shops in this country have Chandler & Price Presses as their standard equipment.

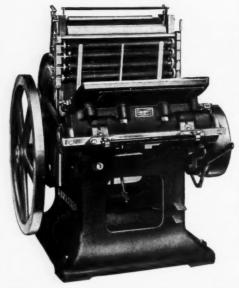
C. & P. Presses in stock at all Selling Houses

# American Type Founders Company



A complete printing unit with Vibrating Brayer Fountain, and four form rollers with double vibrating steel rollers, giving a distribution for the heaviest solid tint or halftone. The strength of the oversize arms, shafts, brackets and gears will handle any stock, no matter how great the squeeze required.

# A Thoroughbred in the Pressroom-



You have doubtless seen a detachment of cavalry on parade or at maneuvers. At a distance it presents a splendid appearance, and as it passes close by your attention is attracted by one particular horse who holds his head a trifle high and steps with more precision. A sense of enjoyment and satisfaction steals over you as your eyes follow every movement of this thoroughbred.

The same applies to the HARTFORD Printing Press. You cannot help but notice it on a pressroom floor. Standing among presses of other makes, its superior design and construction is at once obvious.

In operation it is a quiet, powerful, and efficient machine, its fine distribution and high quality of halftone and color plate work telling the story of superiority.

It has every important essential to the economical production of the finest artwork. As a production unit it has no equal among heavy duty platen presses.

Send for catalogue and detailed description

## NATIONAL MACHINE COMPANY

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NEW YORK OFFICE: 23-25 East 26th Street, J. GUS LIEBENOW, Manager

# WOOD AND STEEL FURNITURE FOR PRINTERS

**INCLUDING** 

**CUT-COST EQUIPMENTS** 



Made by The Hamilton Manufacturing Company

CARRIED IN STOCK AT ALL OUR SELLING HOUSES FOR PROMPT SERVICE

AMERICAN TYPE FOUNDERS COMPANY



Example of four color process work printed with the new Bingham Duplex roller. Plates shown by courtesy of Lazell, Perfumer, Newburgh, N. Y.

# Words to the Wise

WISE MAN may change his mind but a fool never. We do not know the origin of that quotation, but, applying it to the Roller business, we have found it very valuable.

A few years ago we said it was impossible to produce a printers' Roller that would work at all seasons of the year, and have a pliable foundation with a tacky surface. Today we say it can be done as our Duplex Roller possesses these two requisites, and can be used at any season of the year. It will not soften and melt in warm, humid weather, or dry out and shrink in cool, dry weather; therefore it saves the time usually spent in resetting Rollers. It is no longer necessary for the superintendent on a hot, humid day to stand in the pressroom with a thermometer in one hand and a grouch in the other looking at several presses idle for the lack of seasonable Rollers. Duplex Rollers are not affected by atmospheric changes, and eliminate all this lost time. Duplex Rollers will not crack when run in colored inks, and will give perfect distribution over the entire form. They are easily washed, once a day being sufficient.

Manufactured at the five addresses below:

# BINGHAM BROTHERS CO.

(Founded 1849)

## ROLLER MAKERS

NEW YORK - - 406 Pearl St. ROCHESTER, 89 Mortimer St.

PHILADELPHIA, 521 Cherry St. BALTIMORE - - 131 Colvin St.



Allied with BINGHAM & RUNGE COMPANY

East Twelfth Street and Power Avenue, Cleveland



# Buckley Dement & Co. Choose KIMBLE Motors

In June, 1920, when Buckley Dement & Co. moved into their new, spacious building, Kimble Motors were selected to run the vast printing equipment of this wonderful direct-mail organization.

Kimble Motors were installed on a 100% basis. Every machine was Kimble-equipped. After eighteen months of strenuous service, Kimble motors and Kimble service receive unstinted praise.

## Read Mr. Dement's Letter

Dec. 23, 1921.

Kimble Electric Co., Chicago, I!linois

I want you to know how well pleased we are with the operation of both your single and three-phase motors with which you have equipped our printing department, and also to let you know that we appreciate the personal attention and service you have given.

It will be a pleasure for us to show any of your prospects our equipment of Kimble Motors.

(Signed) Merritt H. Dement

If you are contemplating the purchase of printing press motors, be sure to write for the new bulletin No. 140.

### KIMBLE ELECTRIC COMPANY

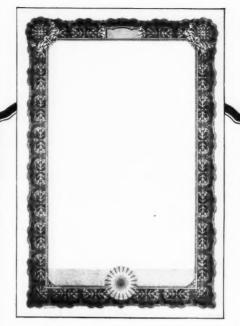
635 N. Western Ave.

Chicago, U.S.A.

Single-phase Motors



Polyphase Motors



# Go to Goes for The Goes Steel-Engraved Certificate Blanks, Bordered Blanks and Bond Blanks

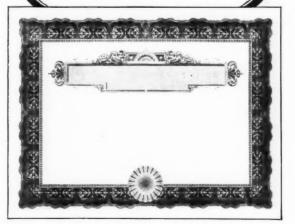
An entirely new and original assortment of Steel-Engraved Blanks

produced upon Crane's Bond paper; so designed and arranged that they can easily be overprinted either from type or by the lithographic process, and thus present an unusually high-grade, refined, handsome appearance.

The Goes Steel-Engraved Blanks will be constantly carried in stock in quantities that will insure the usual Coes service for all your requirements.

A written request for samples and further information will bring a prompt reply.

Goes Lithographing Company
45 West 61st Street, Chicago





## What is a Stafford-Tone?

A Stafford-Tone is an original halftone, with a nickel face. It wears longer and prints better than other halftones. Here's why:

Nickel is much harder than copper. Copper is easily scratched and corroded, and is affected by the acids in printing ink. Nickel may be scratched, but not as easily as copper; it can not be corroded, and it is not affected by printing ink acids.

Consequently, nickel-faced Stafford-Tones stand up better for longer runs—may be used again and again—and stored without danger from corrosion.

Equally as important as the longer wear of Stafford-Tones is their better printing qualities. Unlike copper, nickel has no affinity for printing ink. At each impression, practically all the ink is transferred from a Stafford-Tone to the paper. The result is cleaner and brighter printing—sparkling highlights and rich, deep blacks. In process color work, the difference is especially noticeable.

Stafford-Tones often make electrotypes unnecessary. When duplicate plates are required, however, they make smooth, clean molds, and emerge from the wax or lead mold without the slightest damage.

Stafford-Tones cost no more than copper halftones. Use them on your next job and see how much better they really are. Estimates cheerfully furnished.

## Stafford Engraving Company

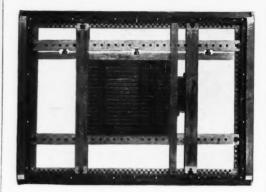
Artists: Designers: Engravers

Engraved and Steel Die Embossed Stationery

INDIANAPOLIS

# STAFFORD~TONES

# "NO-FURNITURE" CHASE



# One-Minute Lockup

The Hilland Rapid "No-Furniture" Chase will make it possible for any man in your plant to lock up a form in one minute. Can your best stoneman do it with an old fashioned chase and wooden furniture?

All furniture is eliminated as each chase is a whole furniture cabinet in itself. It can not warp like wood furniture and it can not get out of order. The bars are made of special nickel chrome steel which is noted for its strength and toughness. They can be removed when desired.

Perfect register is possible with the "No-Furniture" Chase. The form can easily be moved by points, non-pareils or picas (point measure) in any direction. The chase is very simple to operate. An apprentice can lock up a form as efficiently as an experienced stoneman. Any style of quoin can be used and in most forms only one is needed.

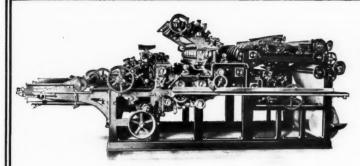
Special chases with type-high bars can be supplied for foundry work, eliminating the use of foundry bearers.

Manufactured and Sold by

## H. J. HILLAND CO.

4411 Beacon St. -:- Chicago, Ill.

ENDORSED BY PRINTING TRADE JOURNALS



This is the

# Scott All-Size Rotary Press

Prints Extra Colors on one or both sides of sheet

#### The Machine Cuts Off

Before it prints, eighty-eight (88) different lengths, and any width roll can be used. The change from one size to another is made in a few minutes.

#### It Is Adapted for

Catalogues, Almanacs, Newspaper Supplements, Magazines and Periodicals; also Telegraph Blanks, Circulars, etc., printed on one or both sides, at speeds according to quality of work, up to 7.000 sheets per hour.

#### Sheet Delivery

The sheets are delivered flat on the delivery board which lowers automatically as the sheets accumulate ready for folder or paper cutter.

#### If You Have Long Runs

Of presswork this machine will turn it out faster than six two-revolution presses, yet takes up the same floor space as one. Let us tell you more about this press.

#### WALTER SCOTT & COMPANY

Main Office and Factory: Plainfield, New Jersey, U. S. A.

NEW YORK OFFICE: Brokaw Building, 1457 Broadway at 42d Street Cable Address: Waltscott, New York CHICAGO OFFICE: Monadnock Block

New York Codes Used: A B C (5th Edition) and Our Own

# "The Most Reliable, Efficient and Safe"

That's what a prominent New York printing concern says about the **Craig Electro-Magnetic Gas Device.** Their letter and many other testimonials we have received prove beyond a doubt that our device will do all we claim for it in increasing the efficiency of the pressroom by entirely eliminating offset and static electricity.

Over 500 printers have tested the Craig Device on their own presses without any obligation to purchase if it failed to accomplish all we claimed. We are always ready to send the device anywhere on approval and to accept its return without question when requested to do so. But not one has ever failed to make good.

Send for our booklet "Speeding up the Presses." It tells how the Craig Device has increased the profits of many large printing plants.

## CRAIG SALES CORPORATION

636 Greenwich Street, New York City

(In fonts of 10 lbs. and over)

# Printers' Service Station

The following prices are based on the working of the Standard Cost System in our plant over a period of a year.

In connection with the non-distribution system as applied to composing rooms, we ask you, Mr. Printer, to absorb the following prices at which we can furnish you material.

#### **TYPE**

Per	er Lb. Per Lb.
5 Point \$	\$0.65 12 Point \$0.38
6 Point	
7 Point	.45 18 Point
8 Point	.45 24 Point \
9 Point	.40 30 Point
11 Point	.38

### **QUADS**

6 POINT Per L	o. 12.POINT Per Lb.	24 POINT Per Lb.
Em Quads \$0.60	Em Quads\$0.38	Em Quads\$0.35
En Quads60	En Quads38	En Quads
3 to Em Space. 1.00	3 to Em Space50	3 to Em Space46
4 to Em Space. 2.00	4 to Em Space54	4 to Em Space48
5 to Em Space 3.00	5 to Em Space58	5 to Em Space50
8 POINT	14 POINT	30 POINT
Em Quads45	Em Quads35	Em Quads35
En Quads	En Quads35	En Quads35
3 to Em Space56	3 to Em Space50	3 to Em Space44
4 to Em Space80	4 to Em Space52	4 to Em Space46
5 to Em Space 1.00	5 to Em Space54	5 to Em Space48
10 POINT	18 POINT	36 POINT
Em Quads	Em Quads36	Em Quads34
En Quads	En Quads35	En Quads35
3 to Em Space54	3 to Em Space48	3 to Em Space42
4 to Em Space60	4 to Em Space50	4 to Em Space44
5 to Em Space70	5 to Em Space52	5 to Em Space46

#### LEADS, SLUGS AND RULES

	er Lb.	Per Lb.
2 Point Leads	\$0.23 2 Point	Rule\$0.42
6 Point Slugs	.20 6 Point	Rule
2 Point Ha	air Line Rule	\$0.42

#### LINOTYPES FOR SALE

We have two Number 4 and two Number 5 linotypes we wish to dispose of. Machines in excellent condition. *Price \$1,800 each. Your own terms.* 

# THE FALCON COMPANY

52-58 Duane Street New York City

Telephone: Worth 0048 Worth 3832

# Wallace Electric Glue Pot

EVERYONE who has used glue for bindery work appreciates the difficulty of keeping the glue uniform in strength and workability. Uneven heating is the primary cause of this condition and there is but one remedy. Keep the glue at the same temperature every minute of the working day. Keep it at the temperature which gives it the greatest viscosity and tensile strength. It would be practically impossible to maintain an even temperature if that depended on any human element for workmen could not be everlastingly taking the temperature and yet do the work required.

The Wallace Electric Bench Glue Pot will at all times, through its automatic heat control device, keep the glue at an unvarying temperature—at the right heat for ideal workability.

### Note the Five Outstanding Features Listed Below



- 1. The Wallace Electric Bench Glue Pot is wholly automatic in action, requiring no attention from the workman and always keeping the glue at correct temperature, for maximum strength and viscosity.
- 2. Eliminates losses through spoilage of work due to overcooked or underheated glue and at the same time heats quickly and with minimum expenditure of electricity.
- It can be used either as a water bath or hot air or dry heat pot and may be used as a glue cooker or as a warming pot in connection with a central glue cooker.
- 4. Connects to electric light circuit turned on with a switch, it will maintain the desired temperature without further attention.
- 5. No danger from overheating even though the current should be left on all night. The automatic control is approved by the Underwriters Laboratories as it will prevent any chance of fire losses.



# Automatic Heat Control Maintains Correct Temperature

The best temperature for glue is between 140 and 150 degrees. The Wallace Electric Glue Pot will maintain the heat between those points automatically through the Sepco Automatic Heat Control built into every Wallace Glue Pot. When the glue reaches the desired temperature the control automatically turns off the heat. When the temperature falls a few degrees the heat is again automatically turned on. No human responsibility involved. No waste of glue, time or power. The Wallace Glue Pot will speed up production and will be welcomed by your workmen. Equip your bindery and cut out waste.

## In Every Bindery

There is an established need in every bindery for glue that will always be 100% efficient. The Wallace way is the only way you can get maximum strength and viscosity at all times. Binderies throughout the country with Wallace installations are reaping the benefits. Get in line. Put Wallace Electric Glue Pots to work through your bindery. Place one at each work table. Eliminate the many steps to a central cooker by keeping the glue at the right temperature within easy reach of your bindery help.

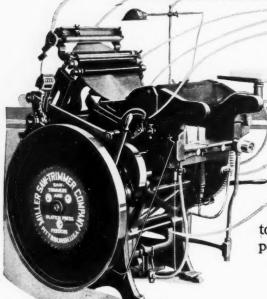
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# J. D. Wallace & Co.

1406 W. Jackson Blvd. CHICAGO, ILL.

# Right on the Dot

MILLER AUTOMATIC FEEDERS
INSURE DELIVERIES AS PROMISED

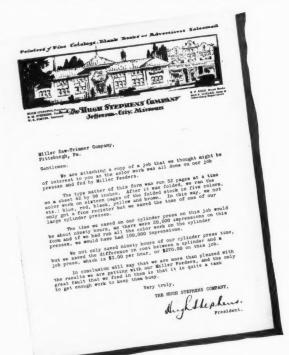


make it easy for you to work up to your schedule and make deliveries as promised, without sacrificing the quality of your printed product. This kind of service to your customers is your strongest bid for repeat orders and a constantly increasing business.

HANDICAPPED by hand feeding, it is physically impossible for you to even approach the high production and quality standards established by the tireless energy and mechanical accuracy of MILLER FEEDERS. It is also impossible to profitably compete with your MILLER-EQUIPPED neighbor, who by eliminating the costly human element of hand feeding, materially reduces his labor cost.

The letter here reproduced, from The Hugh Stephens Company, Jefferson City, Missouri, is typical of how more and more of the live, progressive printers are coming to realize the advantages of MILLER FEEDERS, not only on the regular run of platen press printing, but also on what has heretofore been classed as Cylinder Press Work.

Drop us a line to-day on your letter head, requesting our New Miller Feeder Catalog together with particulars regarding our liberal selling terms.



# MILLER SAW-TRIMMER CO.

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Please Mention The Inland Printer When Writing to Advertisers.



MILLER & RICHARD, Toronto-Winnipeg, Canadian Sales Agents, except in Province of British Columbia

# THE INLAND PRINTER

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, EDITOR

Volume 69

SEPTEMBER, 1922

Number 6

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PUBLISHED MONTHLY BY

#### THE INLAND PRINTER COMPANY

ELDON H. GLEASON, Advertising Manager

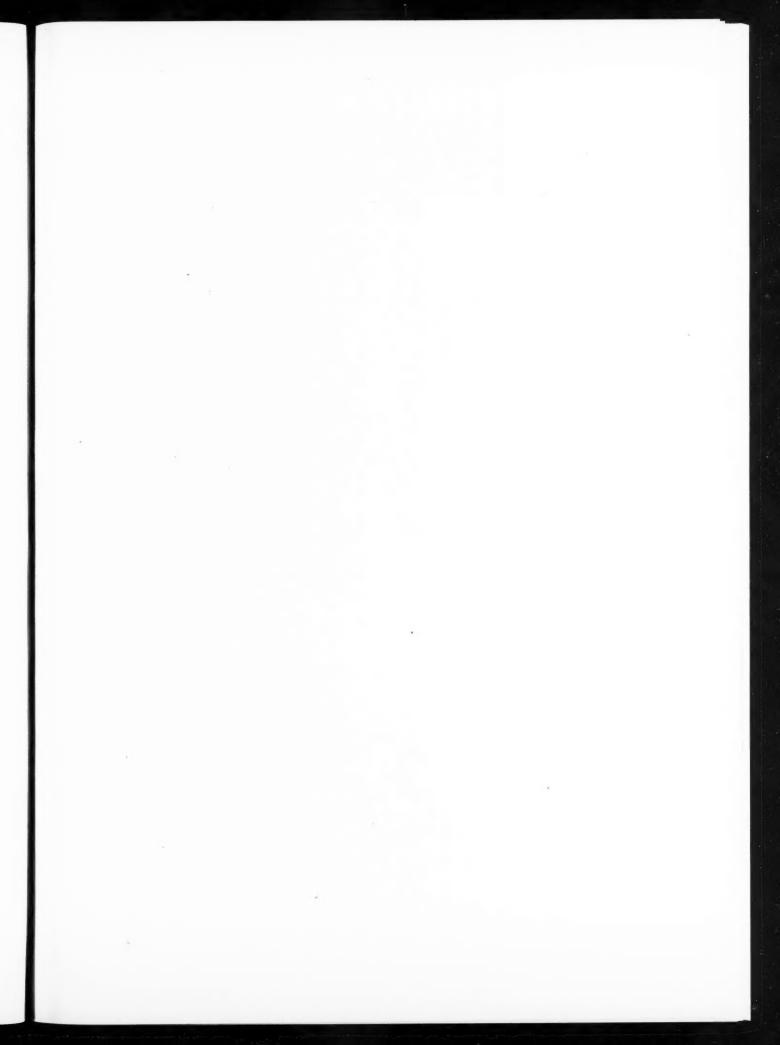
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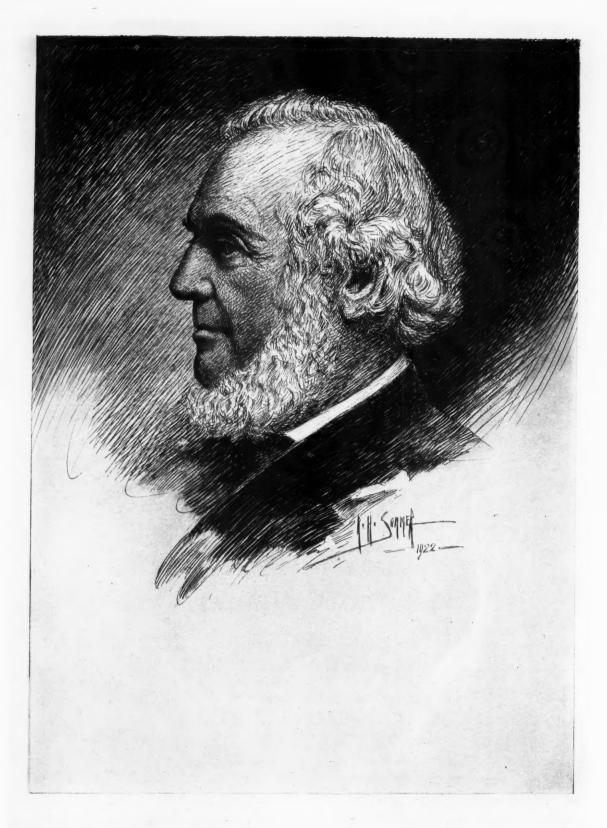
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THE HENRY O. SHEPARD CO., PRINTERS, CHICAGO, ILLINOIS.





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EARLY MASTER PRINTERS
RICHARD MARCH HOE
1812-1886



LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

VOLUME 69

SEPTEMBER, 1922

NUMBER 6

# A Leaf From the Ad.-Man's Book

Hints That Will Prove of Value to the Printing Solicitor
BY WILLIAM LARCHWOOD



FTEN a printer has a customer who should be using a booklet but can not be brought to the point of ordering it. Both the printer and his customer know that the particular business in question could be expanded and its profits increased by means of a booklet, but the business man hesitates for any one of a num-

ber of reasons and the order never comes along. Some business men feel incapable of writing a good booklet, others hesitate at the expense, and some are held back by a combination of the reasons just named. They feel doubtful of the wisdom of investing several hundred dollars in a booklet without having any assurance that it will pay for itself.

There is a way to settle this question and get a booklet order if the printing solicitor is willing to go to a little trouble to land the job.

Some years ago I was connected with a company whose business was of a nature suggesting the use of a booklet. It required from an hour to an hour and a half for a representative to explain our plan and exhibit all the necessary facts and figures. In addition, circular letters were frequently used to open the way for such interviews. We conceived the idea of writing a letter which would embody all the points that could be covered in a personal interview and of sending it to a short list of names. After a great deal of time and effort a ten page, single spaced typewritten letter was produced. Ample margins and double spacing between paragraphs contributed to an attractive appearance. We did not reproduce these letters by a duplicating machine, but had our stenographers type each one. From time to time we made slight changes as we saw the opportunity

to improve a paragraph or as we got some suggestive reaction from a prospect, but we did not attempt to modify each letter according to the addressee, choosing rather to preserve its character and not disguise the fact that it was a circular.

There is no use offering the objection that a person will not read a letter of such length. They read ours, and the principal executives of leading concerns replied to them. Why? Because the letter started off right and then handled its subject in an interesting and coherent manner all through. While it was comprehensive it was also concise. It was exhaustive without being exhausting.

The number of persons who will not read a letter because it is lengthy is more than offset by the ones who are impressed by its very length and the obvious fact that the writer has gone to some trouble to state his case. Moreover, if a man is a real prospect he is interested and wants to know a great deal about the proposition. A letter which tells its story properly and is sent to the right list of people will be read even if it is long.

After a while we started using heads for our most important paragraphs. This helped to lead the reader on and to sustain interest, and also made it easy for him to refer to separate subjects when replying, serving the same purpose as heads in a booklet.

A few weeks' use of this long letter served to give us the material for a splendidly effective booklet. We had had plenty of opportunity to work over it in order to make it just as good as possible, and during this period of preparation we had also been subjecting it to the practical test of actual use. It was easy to take matter the efficiency of which had been proved and turn it into a printed booklet, with absolute assurance that we could mail it to a large list and not be gambling.

The printer who wants to work a prospect up to the point of using a booklet can apply this same idea with good results. Persuade him to try a letter "explaining his proposition as fully as possible" to a short list of prospects. Have all the letters written originally—there are lots of worse ways for his stenographer to fill in her time than in turning out two, three, or more, comprehensive letters to likely prospects in a day.

If this plan is followed, it will work up the copy needed for a booklet almost without effort on the part of the business man. If your customer happens to be a clever correspondent he will produce good copy with a sort of personal note in it and it will require very little editing or change to make it into a booklet. Many a man who can dictate a crackerjack letter will become stiff and unnatural if he tries to write a booklet. Get him to let himself out in the long letter and it will be better reading. There is no danger of the business man continuing to use these long letters indefinitely, because they are too expensive for constant use, and as time is the most important thing in business, letters of this kind are too slow to be used for handling a worth while list of names.

Consequently, the customer soon works himself up to the point where he sees the advisability of using a booklet and at the same time realizes that he has evolved the very material needed and has even tested its efficiency. At this point, if he is not sold quickly he will sell himself. In other words, some printer is due to get an order for a booklet and the man who has inspired this laboratory experiment in booklet making should be on the job with a dummy and prices.

Following my connection with the company where I learned this method of making up a booklet I went into the advertising agency business and applied the same plan to a client who, in my opinion, needed a good piece of printing and engraving which I wished to pass through my hands with the customary profit. It was impossible to get this man worked up to the point of ordering a booklet by any ordinary means of solicitation. He didn't think that I, or any other outsider, knew enough about his business to write a booklet for him and he thought he was too busy to get down to consideration of the subject. Consequently, I decided to make him write it without his realizing it.

I gave his business some careful study to see just what was involved from the customer's standpoint and then I formulated twelve letters asking certain questions which I got ten friends of mine in the city and two out of town to write to him. The information contained in the replies, which were turned over to me, was exactly what he wanted to say about the most important points in his business and was said in his own words.

Did I land him? Well, I should say I did, for after this material was gotten into shape and presented with a neat dummy and a sketch for the cover, as well as suggestions for illustrations on the inside pages, price and a plan for using the booklet, he was astonished that an outsider could have produced it. He said it was the best thing he had ever read, and wound up by giving me an order for twice the quantity suggested in my estimate. Before the year was over, this man who had held off from the booklet when I suggested it to him in the ordinary way, had paid me for 37,500 copies. He never knew that he had written the booklet and never will, unless he reads this story.

Another large concern was given a lengthy reading notice in a newspaper, coincident with the signing of a contract for display advertising to run for a year. One of the executives of the concern prepared all the advertising, with the assistance of the newspapers, so the firm was not the client of any advertising agency. I took the reading notice to this man and sold him the idea that it should be made up into a booklet. This I proceeded to write, and had no difficulty in obtaining an order for a fair number, although by the time the manuscript was finished the only way the original reading notice figured in the transaction was as an entering wedge for me and my selling talk. Later on I submitted a series of advertisements that were prepared from the copy I had incorporated in the booklet, and succeeded in landing the company's entire advertising account for my agency.

I have found that many business concerns can be persuaded to use more booklets and other products of the print shop if the solicitor is only willing to study their problems more closely. Merely asking a man for his printing patronage, or asking him for a certain job, doesn't excite his imagination sufficiently. Learn something about his business and then show him what can be done with it.

For instance, I got into contact with a manufacturing company some years ago whose principal effort was in consumer advertising, published in newspapers and in a few magazines. However, advertisements were also placed in a number of trade journals to stimulate the sale of certain products to small manufacturers, and more or less specialty work was done by men who called on the housewife with samples. I learned all the company's methods of business promotion by cultivating one of the executives and listening to him, not by any process that could be called soliciting. However, I was thinking while I listened, and eventually sold several circulars and booklets explaining the technicalities of the product to the small manufacturer who used it, and telling him how to secure the best results. To obtain this information I had to make the acquaintance of one of the little fellows and spend a lot of time with him, but eventually I landed my orders, as I had something useful and practical to offer. The same concern gave me one order for fifty thousand each of six specially designed blotters, printed in four colors, for the use of the men who distributed samples to the consumers. Altogether, I sold more than a million blotters of

The product of this company was contained in packages of several sizes and was sold through grocery stores, so it was easy to sell what finally came to be known as a "carton display card." This consisted of a piece of heavy litho board fitted with slips of gummed paper, so that empty cartons could be pasted on it,

with appropriate printed legends around them. These cards showed the consumer the actual carton and was superior to any reproduction via line cut and tint block. The order for this job ran into well over a thousand dollars.

Another nice order from the same company called for fifty thousand letterheads on which the whole line of carton products was reproduced in two colors. Taking it all in all, study of the business of this one company yielded me several thousand dollars' worth of orders for booklets and other printing, and I feel confident that many a printer has opportunities for good sales among his regular customers if he will apply similar methods.

# The Printing Salesman as the Buyer Sees Him

BY ELMER BRANDELL

Advertising Manager, Stratton & Terstegge Company, Louisville, Kentucky



VERY week five salesmen from prominent printing houses in Louisville come to my department soliciting orders for printing. Four of these men could scarcely be called salesmen and by no stretch of imagination could they be called printers. The four have been replaced by other men recently, but their

successors have not displayed any more ability as salesmen or any more thorough knowledge of printing, though I understand that all of them have worked at the case or in the pressroom. I use these four men to prove that printing salesmen as a rule are exceptionally inefficient.

No man should attempt to sell printing unless he has had some practical experience in the printing business. Unless he knows type, ink and paper as well as some of the principles of advertising he is not in a position to talk effectively to the prospective buyer of printing. Unfortunately some advertising men, for reasons unknown, adopt the selling of printing as a profession, but unless they have actually set type they are not in a position to talk type.

One of the four salesmen referred to came in to my office recently just as one of the stenographers reported that our stock of No. 12 printed envelopes was exhausted. The salesman, who represented one of the leading printing houses in the city, smiled, thinking he had a large order within his grasp. While I was talking to the young lady who made the report he took a rule from my desk and measured the envelopes. At that moment he lost an order for fifty thousand No. 12 manila envelopes. I knew from his actions that he did not know his job. He did not know a No. 12 envelope when he saw one. He was not familiar with the simplest thing about envelopes, their sizes.

Another salesman, one of the "big four," came in recently and asked if I did not want to let him bid on a job. I did not have any work to be done at the time, but remembered a catalogue that I was planning to issue in the near future. I gave him the dimensions, an approximate idea of the amount of reading matter and the kind of paper to be used. He wrote these hurriedly on a piece of scratch paper, and left in high spirits.

Fifteen minutes later he called me on the telephone and asked me to repeat the size and weight of the paper. I was decidedly annoyed and told him I had changed my mind. This salesman has been trying for a year to sell me printing.

Another type of salesman is one from a smaller printing house. He spent years in the composing room and pressroom. He knows printing and can talk its language. He talks from the point of view of the printer, the salesman and the advertising man. From him I have learned many useful and interesting points about printing. He knows his business and he is paid for his knowledge. He carries an estimate sheet that gives the costs of each operation and the approximate profit the company will make on the job. I like to do business with him because I always feel sure that the job will look as he tells me it will and as I expect it to look.

Recently I spoke to the president of one of the large printing companies of this city and asked him why printers in so many instances employed salesmen who were so inefficient.

"We can't get good men," he said. "They're not to be found. We are willing to pay a good salary and liberal commission to a good salesman, but we can't get one. They're very scarce."

"If that is true," I asked, "wouldn't it be better for one of the executives of your company to solicit business than to send out an inexperienced man?"

"Well, I for one couldn't waste my time going after orders, although I do go after some of the big jobs. We put these fellows on more as order takers than as salesmen. They get the so-called transient business. All the large companies ask for bids, so we feel that the salesman does some missionary work and occasionally gets a small order which may later develop into a permanent account."

I have never heard a weaker excuse for lack of method. This man did not realize that I as a prospective customer would not buy from him because I had no time to spend with a man who did not know his business. I had no time to educate his salesmen and would not do so under any circumstance. I failed to see the value of this salesman's missionary work, and I did not understand how such a man could be considered an asset to the house.

I believe an incompetent salesman can do more harm to a printing house than a job carelessly turned out. I firmly believe that they are merely a nuisance to the prospective customer and that they make more enemies than overcharges do. They are positive failures. The salesman should endeavor to give results to his employer, his job and his prospective customers. The men on the inside are usually competent and intelligent, and they are valuable men to talk with about printing, but the average printing salesman is only an order taker, if not a positive liability to his house. Paper salesmen rank a close second to printing salesmen in efficiency.

What should the printing salesman know? He should be able to give me color harmonies almost in-

stantly. He should know the sizes, weights and finishes of paper and how each grade of paper will take ink; what ink is best for the grade of paper under consideration. He should be able to estimate the approximate price of the job. He should be able to tell me what size and what style of type should be used on the job we are considering. He must know about what time the job will be ready for delivery. He must decide whether I can use the halftones or electrotypes I have or whether new cuts will be needed, also what kind of paper should be used to show the cuts to best advantage. I do not expect him to write copy or make layouts, but it does not seem unreasonable to expect him to be able to tell how type and paper will appear together in the finished product.

# Practical Methods of Printing on Wood

BY ROBERT F. SALADE



HE average typographic printer would be surprised to learn of the great variety of printing which is now being done on wood. This specialty line includes many unique and useful articles in addition to printed shooks for wooden boxes, and new things are continually being added to the line. The greater

portion of wood goods being printed is handled on platen presses of the Hartford and the Thomson styles. In some instances specially built presses are being used for printing on wood cut to odd shapes, but usually regular platen presses are employed for this work.

While it is true that corrugated and solid fiber shipping containers are taking the places of wooden shipping cases to a large extent, there will always be a demand for wooden boxes, as the wooden boxes are well adapted to many products which could not be shipped to advantage in paperboard containers. It is also true that lithographed tin boxes are taking the place of wooden cigar boxes to some extent, but the excellent quality of wooden cigar boxes is generally known, and it is said that the average smoker prefers to have cigars packed in the old-fashioned wooden boxes on account of the preservative quality of the wood used in making them. After all has been said and done on this subject, it seems clearly evident that there are separate fields for wooden boxes, paperboard containers and tin boxes, and there is no indication that one line will ever put another line entirely out of business.

The leading specialties, in so far as printing on wood is concerned, are cigar boxes and shipping cases. Numerous concerns are producing nothing except cigar boxes, while other firms are specializing in wooden shipping boxes of all kinds. In connection with a plant where wooden boxes are made, the manufacturers usually have their own lumber yards, also their own saw

mills where the seasoned lumber is cut and planed to the required sizes for boxes. Various kinds of lumber are used for different kinds of boxes, and the proper seasoning of the lumber is exceedingly important in this line of manufacture. Equally important is the work of sawing and finishing the lumber to the different widths, thicknesses and lengths. Often, fine and expensive grades of wood are utilized, but white pine is largely used for the shooks of shipping cases which are to have printing appear on them.

Printing is frequently done on all sides of a cigar box, which means, of course, that all of the pieces of wood which form the box must be printed separately. In some cases, however, the printing for the different sections is done on large-size pieces of board which afterwards are cut to the necessary smaller sizes. The board for cigar boxes is cut, planed and finished so accurately that only slight variations occur in a thousand or more pieces, and the surface is smooth enough to practically eliminate the possibility of damaging the printing form through knots or unlevel places.

Wood for cigar boxes can be printed on a strongly built platen press without cutting down the platen of the press in any way, although the platen must be lowered to accommodate the thickness of the wood to be printed upon. No tympan is required. The pieces of board are laid directly upon the face of the platen, and are fed to special adjustable guides which are attached to the edges of the platen. Some boxmakers, however, follow the practice of gluing a sheet of newsboard, or strawboard, to the surface of the platen, and the sheet of paperboard naturally gives a resilient "back" which is an aid in printing. Several printers of cigar boxes have the presses fitted with steel platen plates, and under each platen plate is placed a sheet of rubber about one-sixteenth of an inch thick. To some extent the sheet of rubber will provide for variations in the thickness of the wood being printed, and it will lessen the strain on the press.

Printing on cigar-box wood can be done from iron or brass type or plates, and hard rubber "stamps" mounted on wood bases. When a form is set up with iron or brass type, the spacing is done with regular lead quads, spaces, leads and slugs, and in the same way as ordinary composition. Iron or brass plates are usually cast solid to type-high, but in some cases they are made about one-sixth of an inch thick, to be mounted on solid lead bases.

Presses such as the National, in the 14 by 22 inch size, are used by many manufacturers of wooden shipping cases for printing the shooks, or side pieces, of boxes. Boards of this variety are made in different thicknesses, from one-quarter to three-quarters of an inch. To handle this class of work, the platen must be cut down at the factory to provide for boards three-quarters of an inch thick. The platen can be cut down even more, but the three-quarters of an inch will serve for practically all printing on boards which are to be made up into wooden boxes.

To print on boards one-half of an inch thick when the platen of the press has been cut down three-quarters of an inch, set the feeding guides as though the boards to be printed were three-quarters of an inch thick, then glue to the platen a tympan board one-quarter of an inch thick. Heavy sheets of paperboard, glued together, may be used for this purpose. If the style of the printing form will permit, a crescent-shaped piece can be cut out at the upper edge of the tympan board, which will enable the feeder to lift the printed boards from the press without difficulty. Otherwise, it will be necessary for the feeder to take hold of the lower edge of the printed board and draw it upward so as to remove it from the press.

When boards one-quarter of an inch thick are to be printed, a tympan board one-half of an inch thick should be glued to the platen of the press. This same method is to be followed with other thicknesses of board, always considering the fact that the platen of the press has been cut down three-quarters of an inch, and that the printing form is type-high. It is hardly worth while to apply makeready either to the back of the form or to the surface of the platen, but it is practicable to place a sheet of rubber under the tympan board, especially when it is made up of several sheets of pulpboard, like chipboard, for example.

While the press of the National style that has had its platen cut down three-quarters of an inch will not ordinarily take boards thicker than three-quarters of an inch, leeway of about one-eighth of an inch may be gained by setting back the adjuster slides in the lower slot on the bridge. This would make it possible to print boards seven-eighths of an inch thick on the same press, but in that case the fingers on the special feed gages would have to be raised, and square washers one-eighth of an inch thick placed under them, to permit the board being fed under the fingers.

At the factory where the special press is manufactured the machine is fitted with adjustable feed guides at the bottom and left side, the lower guides carrying adjustable fingers for holding the board to the platen as it is printed. In each lower corner of the platen are seven holes to take the screws of the bottom feeding gage. On the left-hand side of the platen are five holes to provide for the screw of the side gage. No regular frisket frame with grippers is supplied with a press of this kind. As the regular feed table and delivery table can not be used to advantage when printing on thick boards, the user of the press usually has a special feed table and receiving bench built to suit the particular requirements of this work.

Hard rubber dies are now used to a considerable extent for printing lettering, designs and illustrations on wood, and in many instances the rubber dies will give more satisfactory results than iron or brass plates or type. A hard rubber form will adjust itself to variations in the thickness of board and will also adapt itself to boards having a somewhat rough or uneven surface. The rubber dies may be secured from makers of marking devices. They can be made from forms of type, line engravings, wood cuts, etchings, etc., and they can be glued to the back of old electrotype blocks.

Boards for wooden boxes, advertising novelties, signs, etc., can be printed in two or more colors on a special platen press from rubber dies, brass or iron type or plates. Some of the boards for wooden boxes are printed to fairly close register in two colors, and sign boards are often printed in two or three colors.

To obtain first-class results when printing on wood the same careful attention should be given to the quality of printing ink and rollers as for printing on paper. The form rollers should be properly seasoned, and should be cast two inches in diameter. Sawdust from the wood is bound to accumulate on the rollers to a certain extent, which means that the rollers and other inking apparatus should be washed frequently.

When printing on white boards in black ink, good results will be obtained from a combination black ink made from fifty parts job black and fifty parts news black. A cheaper grade of black ink, like a poster black, will do for printing on dark colors of wood. For color printing on wood the standard grade of poster red, green, blue, brown, etc., will serve in most cases. On special order a manufacturer of printing ink will mix black or colored inks expressly for the purpose of printing on wood. Hard woods, like those used for rulers, measuring rules, the sides of toy express wagons, and so forth, require a good quality of printing ink with a heavy body. A cheap quality of poster ink will not print sharp and clear on hard wood, and for this reason a good quality of ink is essential.

Among the well known wooden articles now being printed on platen presses are the following: Coat hangers, backs for thermometers, advertising signs, "For Rent," and "For Sale" signs, measuring rules of various kinds, toys, game boards, advertising novelties, and parts for toy wagons, "Kiddy Cars," etc.

The field for advertising novelties is exceptionally large, and new articles involving printing on wood are continually being produced. Wooden coat hangers with printed advertising matter on both sides, are distributed by hotels and merchant tailors to patrons.

Brushes containing advertising matter printed on their backs are given out by tailors, hatters, haberdashers and by some hotels. Thermometers containing advertising matter printed on their backs are distributed by numerous business concerns. Printed foot rulers, yard sticks, and the ever popular printers' line gages, are among the most useful advertising novelties, and the demand for such things is constantly increasing.

Advertising foot rules and yard sticks of the common variety are printed on soft grades of wood and a large-size press is essential, of course, for printing the yard sticks. Some of the larger lumber dealers can supply wood for foot rules, line gages, and so forth, cut to accurate sizes and the surfaces smoothly finished, all ready for printing.

Certain kinds of hard wood specialties are varnished after the printed matter has been applied to them. Included in this group are backs for thermometers, high-grade foot rules, printers' line gages, and

Brushes containing advertising matter printed on their backs are given out by tailors, hatters, haberdashers and by some hotels. Thermometers containing advertising matter printed on their backs are distributed by numerand are then stood up on racks or hung up to dry.

Any efficient printer, having the necessary equipment, ought to be capable of doing printing on wood without difficulty. It is not a class of product, however, which should be handled as a side issue. The printer doing such work should specialize in it, rather than produce a few jobs at intervals, and he should devote particular attention to the advertising novelty field, as that is the important field for the average printer.

The writer's object in presenting this article is merely to acquaint the printing trade with the different kinds of wood products which are being printed on platen presses. If the technical information herein can be utilized by any printer to commercial advantage, well and good.

# Many Men of Many Minds

BY F. HORACE TEALL



LL men know that each differs from all others physically and mentally. No two are identical in all respects. Even twins so much alike as to be indistinguishable to most people have some peculiarity by which they may be known. That men differ mentally is equally evident, and in general acknowledged, but

only in a general abstract way, no one being entirely unprejudiced in regard to personal action in any matter of choice. It is not easy to say just what I mean in reasonable space, and most of what is meant is better shown by example.

One of the most impressive examples of prejudice with confusing result is derived from the making of our most widely followed dictionary. It was an instance of decision presumably reached by research, but actually made to agree with preconceived notions. Earlier editions of the same dictionary had used hyphens with great frequency in compound words. The editor went to Boston and spent two or three days there looking for hyphened compound words in the best books. He failed to find many hyphens, though undoubtedly they were there. Confusion was plentiful in all the books he examined, as it seems likely to be in all books always, and his choice was free to him; but he should have admitted that he was choosing in opposition to a majority of the greatest authors, and not have given the impression that the forms given in his work were those used by the best writers. For example, in Holmes's books such words as cap-box and cartridge-box appear on one page, and Dr. Holmes said expressly that he insisted on having his choice in all such cases. The dictionary editor entered cartridge box without the hyphen and left out cap-box altogether, though why one should be defined and not the other is not clear.

This reference to the disagreement as to compounding words is made simply because this is the most neglected phase of language form. It is so confused in practice that the only possible advice to offer is that writers should exercise care in writing and in printing, and that printers follow copy no matter how badly prepared. I am fully aware of the absurdity of such advice, but incapable of giving any better without exposing myself to attack for absurd frequency in the use of hyphens, for I would use one in every case of joint use of two nouns as one name with no sense other than naming, and such practice has been advocated by many scholars and never widely adopted. It is shown in the Century Dictionary and with some correction in the Standard Dictionary, with the earlier Webster and Worcester dictionaries as the basis. But, although grammarians have contented themselves with a mere reference to the dictionary, no one has ever accepted such advice in full, and it would not be wise to do so, as the old works were not uniform, though the new works are much more so.

An editor who insisted that the word state must not be capitalized when it meant one of the United States was shown that the capital is used in Webster's New International Dictionary, but declared that the instance shown was a typographical accident and that the regular practice in the dictionary was not so. He was misled by personal choice, for the word is capitalized every time it is used in the dictionary's text. That editor was free to decide practice for his own paper, but was far from right in making such false assertion about the dictionary, which he professed to follow in everything.

It is becoming more and more frequent to unite the words any one, every one, and some one, and print anyone, everyone and someone, though thousands untold still preserve the much more reasonable separation. A false analogy is asserted in favor of unification which yet does not command a near approach to universal acceptance. One is held to be a clearly separate substitute for person, and to be decidedly more definite than the words which are properly joined in form with any every, and some. A proofreader has the same right as any writer to his own opinion, even to the extent of feeling contempt for the writer who uses the form which he thinks absurd, but he must in every case preserve this wrong form when the writer, the editor, or the publisher chooses it.

The latest book of its kind known to the present writer is "Text, Type, and Style," by George B. Ives. It is confessedly a compendium of Atlantic Monthly usage, not a work of authoritative decision, but a statement of what its author is obliged to do because his employers wish it done. Naturally, after some seventeen years in their employ, he has acquired a preference for the usage he has so long practiced. Some items of it are strikingly different from the commonest practice, which must have been framed through consensus of the most masterly minds. Yet it is said that the book

"should prove valuable to educators, as the *Atlantic* is being used to an ever-increasing extent in connection with regular instruction in English in schools all over the country." For study of composition and rhetoric the *Atlantic* is good; but for such matters as Mr. Ives treats it is of doubtful utility. Its spelling, for instance, is a mixture of Webster's and a number of British forms not according with the spelling generally adopted in this country.

Every peculiarity of speech or form is upheld by large numbers of people, and those who advocate the least-used forms are usually, or at least often, most determined in their advocacy. For instance, an editor wrote something with an undoubted error in it, which some would correct in one way and some in another, and when a reader guessed different from his way he was almost ready to discharge the reader. This editor wrote sanatarium, the reader's guess was sanatorium, and the editor's angry decision was that only an ignoramus would make it anything but sanitarium. When such a hasty and prejudiced decision as that is possible (and it might be paralleled by many reputed scholars), it is pretty difficult to tell what faults in print should be charged to proofreaders and which to authors or editors, but reasonably safe to suppose that many are chargeable to the writers.

# Classified Advertising Has First Call

BY ROLAND T. PATTEN



O successfully conduct a country weekly one must determine what the subscribers wish to read, how to present it to them economically and efficiently, and how to convince them that it is being done. The country weekly business manager who can score a perfect record in these three things is booked for

fame and prosperity. I have solved the first of them pretty well; I feel reasonably certain as to what my subscribers want. This has been done by a combination of methods, but I think the most helpful has been the questionnaire. Newspapers and magazines have been asking their readers all sorts of questions for a hundred years, but I have never known anybody to go about this principal problem in just the way that I did.

It is our custom to notify every subscriber five days before his subscription expires. It is to be hoped that he will renew, and he usually does. When I send the expiration notice I put in a questionnaire, a reproduction of which accompanies this article. This fixes the matter so he can, with a minimum amount of trouble, check off the portions of the paper he likes best. I don't keep these going constantly, but plan to go over my entire list once in two years. From these successive investigations I have determined several very interest-

ing and important facts. The first is that only about eleven per cent of the subscribers will reply. This perhaps was what might have been expected. I don't think that the failure of nine out of ten to report is at all discouraging, or that it detracts from the value of the experiment. The biggest surprise that came to me was the discovery that classified advertising was checked off by the largest number of subscribers as being the portion of the paper most read. I felt at first like distrusting this conclusion, but subsequent series of questionnaires emphasized its correctness. I have also verified it in several other ways. There is no mistake about it. A well conducted classified department outranks all other portions of the paper in reader interest.

This information is of the utmost importance. The portion of the paper thus shown to be of the greatest interest is a revenue producer and is undoubtedly worthy of the utmost attention. Beyond dispute a manager should spare neither pains nor expense in building up his classified page. An expense absorbing the entire revenue of the classified department would be thoroughly justified, although it will not be found necessary to go to that extent.

After arriving at the above conclusion by the questionnaire method I lost no opportunity to observe every one who was reading the *Independent-Reporter*, and especially to learn which portion of the paper was first turned to. Of course, it was not always the classified

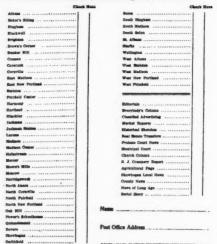
page, but I should say that it was at least sixty per cent of the time. I have also questioned verbally very many people with regard to the matter, and more than half of them advise me that "those little ads." are the first things they look for when they get the paper.

Next after classified advertising in point of reader interest comes the news of the subscriber's own locality. This amounts to saying what we have all been accustomed to believe, that the local news is the thing of chief interest. This is certainly true except that the classified section holds first place and local news second.

I make a distinction between local news pertaining to a particular locality, and news of county-wide interest. This distinction may seem unnecessary, but I find it often a matter of convenience. "County news," as I view it, is simply local news which interests

#### Help Us Understand Your Wishes

Please check off in the following list the localities in which you are most interested, and the departments of our paper which interest you most. Use a cross (X), or if you der re to indicate first, second, third choice, etc., use figures 1, 2, 3, 4 and so on.



Would per newless a medigente amount of thate, National and World newer? To do so we about bare to have out or observate summ material we are now printing; would you be willing to have has nowed your own houself for the seals of meaning flates or National new?

How the Skowhegan (Maine) Independent-Reporter finds out which news items are of greatest interest to its readers.

a somewhat wider circle of readers. At any rate, the result of my investigation has shown that this county news comes third in point of reader interest.

My greatest shock came when I found that real estate transfers came fourth. They were of no interest to me personally, and I had come to believe that very few people took any notice of them. I had issued permanent instruction that, when we were crowded, the real estate transfers should be sacrificed. We don't do that any more. On the contrary, we take all the pains in the world to get them promptly, and we don't begrudge the space they occupy.

Probate court news takes fifth place. Municipal court affairs was sixth, and market reports seventh. Market reports with me are chiefly current quotations on things frequently bought and sold by my readers. They include, of course, farm products, groceries, etc.

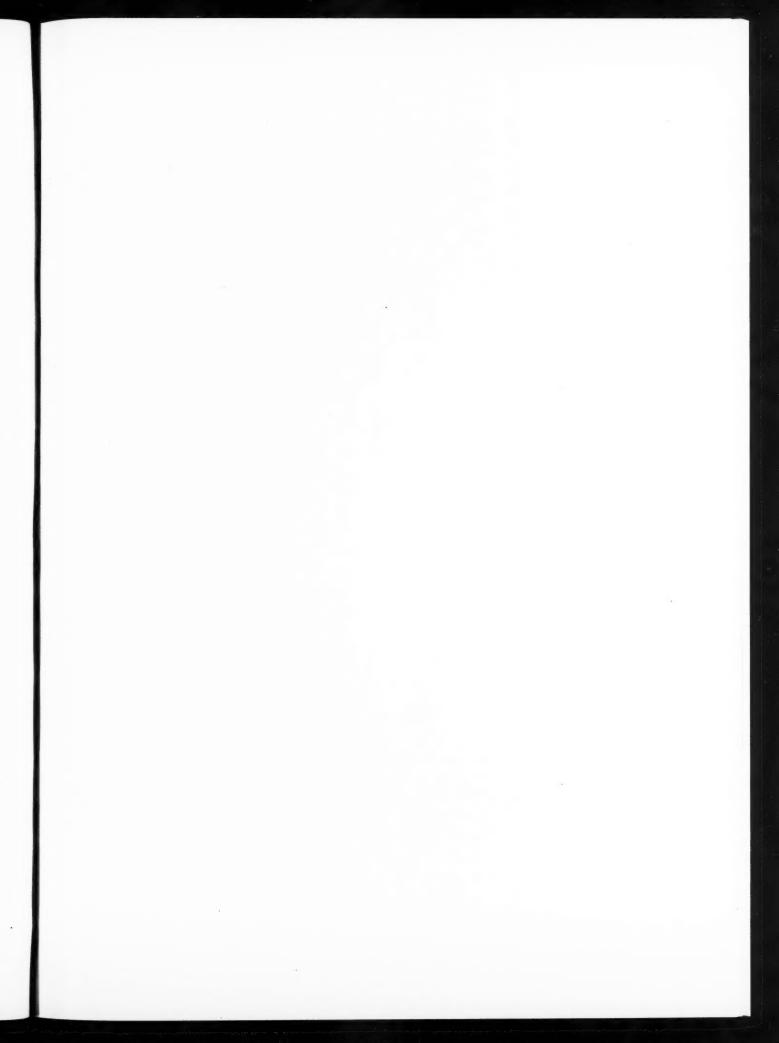
I give them under two heads, the local market and the Boston market. It is evident they are highly valued.

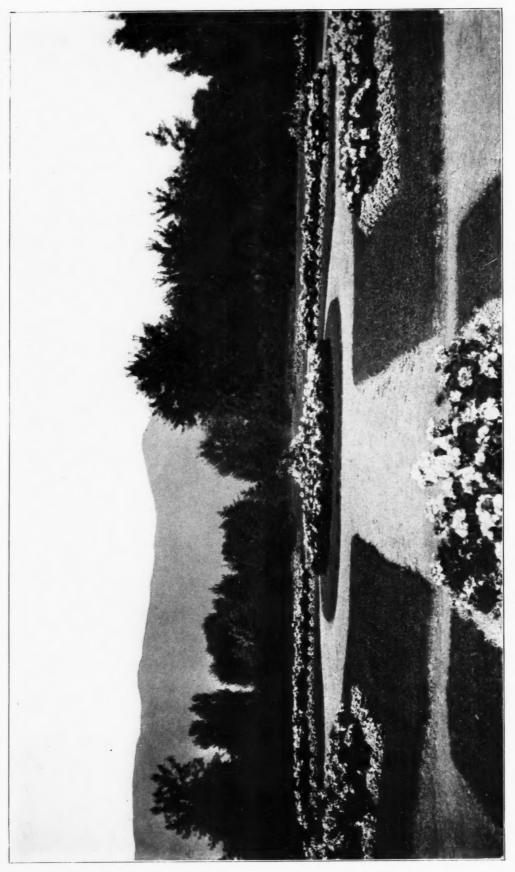
Agricultural news stood eighth in point of preference. Historical sketches were ninth, and editorials tenth. The result, it may be observed, is not very flattering to those of us who write an occasional editorial. I would by no means come to the conclusion that a country weekly should abandon its editorial column. The result of this investigation, however, confirms me in the belief that the editorial in the country weekly should rarely, if ever, deal with anything but local topics. In my own case I am going to see if systematic discussion, from week to week, of purely local subjects will not in time raise our editorials a good deal higher than tenth place in the estimation of my readers. I shall not attempt, and I would not recommend the country weekly editor to attempt, editorials on topics of world-wide, national or even state-wide interest. When he does, his work is compared with the writings of men who have the training and experience to do a better job than he possibly can. He has little or no competition in the local field.

Previous to making this study, had one asked me what general social activity interested the greatest number of people I should probably have said the schools and, next to that, the church. There is no real school department in my paper, the school news going in with other local happenings. There is a department, however, devoted to church affairs. I should have expected it to take very high rank in the column of reader preference. I was amazed to find that it landed in eleventh place. Even the poor little editorial column beat the church department by a substantial margin. I shall give this particular feature very close observation in the future. At this time all I can say is that I think my own paper, from a purely selfish and commercial point of view, devotes more space than it should to church affairs. However, we all know the church is an important, perhaps the most important, factor in present-day civilization, and I have no intention of curtailing the church news to any great extent.

The above investigation makes a rather prosy narrative, but it ought to answer a good many questions for the average country weekly publisher. The same investigation carried on in another part of the country might show a somewhat different result, but I have a feeling that the conclusions would be substantially the same anywhere in America. I am using them as a basis from which to work in developing the various departments of the *Independent-Reporter*, and I am quite sure that my fellow publishers elsewhere can profitably utilize them in the same manner.

EDITOR'S NOTE.—Mr. Patten is business manager of the Independent-Reporter, Skowhegan, Maine, a country weekly with a paid-in-advance circulation of 4,740. His publication is the only one of its class whose circulation statement is certified by the American Audit Bureau of Circulation. In circulation it ranks third out of 16,000 country weeklies of America. Mr. Patten is secretary-treasurer of the Maine Press Association, and compiler of the Maine minimum price list, which is in use in nearly all of the printing and publishing offices in Maine, New Hampshire and Vermont, and in many offices in other parts of the United States and Canada. He has spoken extensively before press association meetings and journalism classes.





VIEW AT UNION PRINTERS' HOME, COLORADO SPRINGS "Its bounty unpurchasable; its charity without price." Enlarged from a postal-size photograph made by Roy A. Donald, through whose courtesy this picture is shown here. Printed in two colors from a single halftone plate.



#### Lack of Standard Page Sizes Causes Waste

The elimination of the waste in the printing industry caused by the great variety of page sizes in booklets, magazines, house-organs, catalogues and other forms of printed matter has been the subject of much study and research by the Bureau of Standards of the Department of Commerce at Washington. A standard size data booklet has recently been issued by the bureau showing the different page sizes that can be cut, printed and folded without waste from standard paper sizes. The booklet is being sent out with a questionnaire for the purpose of enabling the members of the committee to prepare a final report of recommendations to the Bureau of Standards.

There is a conspicuous lack of standardization in magazine publishing. A collection of fifty-seven leading national magazines showed that no definite standards of size were followed. These variations cause enormous wastes. Advertisers spend large sums for extra halftones, electros and typesetting because of this lack of uniformity. Publishers are paying higher prices for paper than would be the case if production were based on standard page sizes, or sizes that required four or five standard roll widths.

A simplification of sizes would also greatly benefit the manufacturers of presses and folding machines, especially those building machinery for magazine publishing who are operating on practically a made-to-order basis.

A set of standards in sheet sizes or roll widths that would coincide with trade and directory sizes and to a larger extent with the needs of direct advertisers would result in practically coöperative buying of paper and printing. Standardize and you bunch or group orders for paper machinery and printing. As Secretary Hoover recently said: "One of the first things to be considered by business generally is the advisability of standardization. Calculations indicate that by concentration, large sales and standardization we can in effect release thirty per cent of the power required for the present volume of production. In other words, capital will be fully thirty per cent more productive."

Standardization enables the manufacturer to give the greatest service and value to the consumer. It does away with seasonal production, reduces labor cost and overhead and simplifies merchandising problems. It means that finished goods can be bought from warehouse stock instead of being made to order. No matter how large the paper needs of the individual consumer a standard size or roll width will eventually mean a lower paper cost. Advertising and printing costs can be reduced correspondingly.

The Bureau of Standards does not intend to decide on a single page size, but merely to make the final recommendations based on a series of sizes, all of which can be coördinated with present papermaking facilities. The coöperation of all advertisers, printers and buyers of printing is needed in this work. Copies of the standard size data booklet can be obtained from any of the following members of the committee: W. J. Eynon, care Byron S. Adams, 512 Eleventh street N. W., Washington, D. C.; Maurice Saunders, National Association Employing Lithographers, 104 Fifth avenue, New York city; C. C. Whinery, R. R. Donnelley & Sons Company, 731 Plymouth court, Chicago; C. H. Dodge, Forbes Litho Company, Chelsea, Massachusetts; F. W. Hume, secretary National Publishers Association, 1107 Broadway, New York city; John Sullivan, secretary National Advertisers Association, 17 West Forty-sixth street, New York city; George A. Heintzemann, Dexter Folder Company, 28 West Twenty-third street, New York city.

#### **Graphic Arts Expositions**

By the time this issue of The Inland Printer reaches our readers the Boston exposition will have passed into history. As the date on which our forms must go to press precedes the opening of the exposition, a report must be withheld until our next issue. We have repeatedly expressed our belief in the great educational value of these expositions, and now reiterate our statements that the craftsmen are entitled to a great amount of credit for undertaking such a tremendous task as is involved in an event of this nature. It can not be denied that they have proved of extreme benefit to the industry as a whole. It is to be regretted, however, that this year the exposition idea is being somewhat overdone, to such an extent, indeed, as to prove an extremely heavy burden on the manufacturers of printing equipment, machinery and supplies. We believe it would have been better had the craftsmen's exposition been put off for a year, so as not to have it follow so closely after last year's show. Once in two years should be sufficient for such an event. Had the Boston affair been the only one of its kind taking place this year, however, as it should have been, the situation would have been far different.

As it stands now, it seems that the success of the craftsmen at Chicago last year has created a desire upon the part of all other organizations in the trade to stage exhibitions. Hence, manufacturers are being urged to give their support to no less than three other exhibits outside of Boston within the space of just over two months. In addition, they are being importuned to extend their support to a number of special issues and editions of publications at this time. The burden thus placed upon the manufacturers is an extremely heavy one, as the returns can not be expected to be commensurate with the expense involved. It would seem that the course of wisdom would be for all

the organizations to unite in a movement to support one real educational exposition such as the one started by the craftsmen, to be held not oftener than once in two years. Possibly it might be better to have it once in three years, with one or two smaller exhibits in between, scattered over the country so that the benefits would be spread. By joining forces, each organization being properly represented in a responsible governing body, all putting their efforts into one complete exhibition for the printing and allied trades, the value of the event would be greatly extended, the burden would be distributed, and the expenses involved would not fall so heavily upon those who have to bear it. We should be glad to receive expressions from those interested, and to open our columns for a discussion of this important matter so that the best interests of the trade as a whole may be served.

#### International Congress of Master Printers

From our good friend and esteemed contemporary, Waldemar Zachrisson, publisher of the "Boktryckeri-Kalendern" (Printers' Calendar), and president of the Swedish Master Printers' Association, we have received notices of what should prove to be an event of vast importance to master printers the world over — an International Congress of Master Printers, to be held at Gothenburg, Sweden, June 4 to 6, 1923. An invitation to unite in this congress has been extended to the master printers of America through the United Typothetæ of America, which organization has been requested to appoint four official representatives for this country, and to select one or more lecturers on any of a number of subjects suggested for discussion

The invitation extended to master printers to join in this congress reads as follows:

The development of the printing art was making uninterrupted progress and had reached a very high standard at the outbreak of the Great War. By that universal catastrophe, however, its remarkable development was checked, and the printing trade, like so many other trades, has been affected by the prevailing depression, which has to a great extent crippled all business enterprise and renders it impossible to make a reasonable profit.

There are many problems that could be discussed in common, to the economic advantage of the printing trade. There are many departments in the trade where a standardization of weights and qualities would bring advantages and remove difficulties for printers throughout the world. We have, moreover, to discuss our recent experiences in cost systems, a path that has of late been strewn with so many difficulties.

Circumstances combine to urge the expediency of a meeting of printers from all over the world for the discussion of questions that may be of importance from an economic or a technical point of view.

Irrespective of this, it would be very interesting for printers from all corners of the globe to meet together and become personally acquainted. We have much to learn from each other's experiences. Ties of friendship may be formed that will prove to be enduring. Apart from the economic advantages which we printers may reap by mutual agreements, these amicable gatherings at international congresses give rise to connections of inestimable value.

In 1923 Gothenburg will commemorate the tercentenary of its foundation by opening an historical and export exhibition arranged on quite modern lines, which will include a number of objects of unique interest.

The opportunity thus presented to us Swedes of giving people from all over the world an insight into the development and present condition not only of Gothenburg, but of all Sweden, may not occur again in the life of this generation.

The Swedish master printers, represented by their chief organization, The Swedish Master Printers' Association (Svenska Boktryckareföreningen) herewith have the honor to invite you to take part in an International Congress of Master Printers at Gothenburg, June 4 to 6, 1923

The United Typothetæ of America has been invited to elect four official members at the congress. Besides these official representatives, who will have the right of voting at the congress, all master printers who in their own countries belong to the chief organization in the trade will be welcome.

Your reply should be addressed to Den Internationella Boktryckare-Kongressen, Gothenburg, Sweden, to reach us as soon as possible. Welcome to the congress!

This invitation is signed by Waldemar Zachrisson for the Swedish Master Printers' Association, and by the Committee of the International Congress of Master Printers, made up of the following: Oskar Alarik, chairman of the Economic Committee; Waldemar Zachrisson, chairman of the Executive Committee; Carl Kindal, chairman of the Reception and Entertainment Committee, and Bruno Zachrisson, secretary.

That the plans have been carefully studied for the purpose of making the congress of the utmost importance internationally is shown by the list of subjects suggested for discussion, all of which are vital to the welfare of the industry.

It is to be hoped that our country will be properly represented at this international congress. The Inland Printer will take great pleasure in reporting the progress of plans for this important event as they are developed, and will be very glad to furnish whatever information is possible to those desiring it.

#### Baltimore Sets a Standard

In the publication of the book, "A History of Printing in Colonial Maryland," which is reviewed under the regular Book Review department elsewhere in this issue, the Typothetæ of Baltimore has established a precedent for printing trade organizations, and has set a standard which will be difficult to excel. The history of printing in America is an extremely interesting one, but it is to be regretted that our literature on the subject is scarce. Here is a work that our printing trade organizations could well afford to undertake, to their everlasting credit as well as to the benefit of the trade.

The Typothetæ of Baltimore has taken the lead in an important work by furnishing a volume covering the history of printing in Maryland. Why could not organizations in other printing centers follow the lead of Baltimore and provide similar volumes covering the history of printing in their own States? We are led to offer the suggestion that if two or three of the principal associations of printers in each State would combine and secure the coöperation of their state historical societies, it would not be long before a set of volumes would be provided which would give a complete history of printing in the country. By making each volume a true specimen of the printer's art, as Baltimore has done, the industry would have something in which it could take genuine pride, something that would greatly add to the respect in which the industry is held by outsiders," something that would be to the everlasting glory of printing in America. We sincerely hope that Baltimore has started a movement that will spread throughout the country, and that those printers in other parts who take real pride in their industry will catch the spirit of the work and carry it on.

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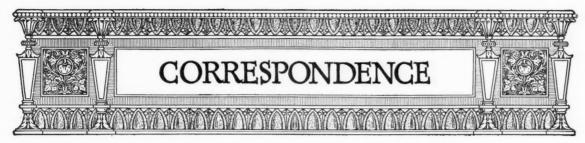
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While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinion of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names, not necessarily for publication, but as a guaranty of good faith. All letters of more than one thousand words subject to revision.

#### The First American Newspaper in Germany

To the Editor:

COBLENZ, GERMANY.

In your issue of June, 1922, page 390, you made the following statement, which I wish to rectify: "The first daily newspaper in the English language ever published in Germany was recently started. It is called the *Daily Berlin American* and is priced at 5 marks a copy."

The honor of being the first daily newspaper in the English language to be printed in Germany does not belong to the Daily Berlin American. The Amaroc News, a daily newspaper written in the English language and published by Americans for the American Forces in Germany and American residents of every country in Europe, has appeared daily since April 21, 1919, and will continue to appear until the A. F. G. goes out of existence.

At the beginning the paper had a circulation of 65,000; now, with only 1,200 officers and men left in Germany, it has 2,000 subscribers. The cost of the paper on the streets of Coblenz is 3 marks a copy.

We are not writing in order to put in a claim for a place in the Valhalla of newspaperdom, but we do not want some one else to steal our thunder.

B. B. McMahon.

Captain, Infantry, D. O. L., Editor and Manager, Amaroc News.

#### Theodore Low De Vinne

To the Editor:

TROY, NEW YORK.

With no disparagement to the other departments that contribute to make The Inland Printer the foremost artistically and in a somewhat intimate degree cultural, I wish to state that the July number contained an animation which I do not recall its having had before. This I attribute to Henry Lewis Bullen's biographical sketch of America's greatest practitioner of typography, Theodore Low De Vinne.

With the swift and impulsive flashes of the hero worshiper, Mr. Bullen gives to his readers the results of research — though a labor of love which probably cost him many an unnightly hour — from sources one would readily have accepted as totally extinct.

In this he gives us something more than the singular contraption of date and data, though it is imperative to have these, if only to verify the truth of the compiler's work. But the lovableness of the man, the human quality and touch that made men associate his name with all that is finest in human endeavor, these are conveyed with graphic impressiveness. And doubtless many others less prepared with a well stored metaphoric reserve feel the same reverence when De Vinne is approached as a topic.

Mr. Bullen speaks of De Vinne, aside from his scholarly and social attainments, as a man who amassed a million dollars during his lifetime. Did he do this by underbidding his fellow craftsmen to the extent of eliminating the profit, or did he employ any unfair means to attain his ascendency? The lat-

ter was as foreign to his nature as the former to his business instincts. He was this much of an economist: to know that in order to attract men to the calling that "stimulates trade and preserves the arts," a fair recompense must accompany his skill. And that can only come about by maintaining a standard of prices, the value and finish of his product alone determining the competitive issues.

This tended not only in a rejuvenation of the industry but also placed the printer on a higher social plane than he formerly held. And see the rapid advance made since — the laborsaving devices that came to meet the surge of commerce. The speed with which one of the modern machines turns off its product would have lulled dear Ben Franklin to a Rip Van Winkle sleep.

The age is in a tumult of productivity. The industry today is the offspring of noble predecessors who paved the way with crude implements, but have left imperishable marks of their existence. To these pioneers of distant lands who were the forerunners of this age we owe our profoundest respect. But in human associations there is the characteristic that those of nearer kin, by mutual affinity, will hold a nearer claim to our affections. So there is one on whom American printers can without error bestow their affections, Theodore Low De Vinne, printer, scholar and beloved employer.

Lewis Landau.

#### THE DEAD-LETTER OFFICE

The post office department is now engaged in carrying on a campaign to reduce the enormous waste of mail that every year goes to the dead-letter office. The tremendous loss that is caused to the country at large by mail that never reaches its destination, no one can estimate.

Nearly all this waste is avoidable and is due to insufficient or careless addresses. We hope the department succeeds in its campaign.

There is another dead-letter office that does entirely too much business and there is no better time to tackle its problem than right now. We ask the coöperation of every salesman. We refer to the dead-letter office where all those messages of salesmen go which fail to get across. Every salesman in the country knows of countless messages he, too, failed to get across through some careless act or oversight. In itself perhaps as trivial a thing as the failure to spell out on a letter the name of a State. It may have been the need of a shave, a clean collar, or the failure of the salesman to note that the prospective customer hates cigar smoke that lost the order. But whatever it was, the carefully planned argument of the salesman went astray and his message never reached its destination, that mysterious realm where the customer takes his pen in hand and affixes his signature to the "dotted line."

It's a worthy thing the post office department is working on, and while it is busily engaged let us salesmen get together and reduce the business of our own dead-letter office.—Wroe's Writings.

# Incidents in Foreign Graphic Circles

BY OUR SPECIAL CORRESPONDENT

#### GREAT BRITAIN

WILLIAM A. READE, president of the Ludlow Typograph Company of America, has been visiting England to look after the interests of his organization, and returned home early in July.

It is estimated that more than two hundred house-organs are now published in England. The Industrial Welfare Society has compete files of some 150 of these "firms' newspapers."

THE first printing press having been established in Aberdeen in 1622, the Master Printers' Guild of that city recently celebrated the third centennial of that event by a dinner, at which addresses were made bearing upon interesting matters in the typographic annals of Aberdeen.

THE Stationery Office has issued the report of a committee appointed to select the best faces of type and modes of display for government printing; also "A Note on the Legibility of Printed Matter," which was prepared for the information of the committee by L. A. Legros.

THERE are said to be many indications of a substantial increase in the quantity of printed matter, in the shape of circulars and other business communications, passing through the postoffice since the restricted halfpenny postage for such matter was reestablished. Further concessions in lower rates are demanded, but it seems the Postmaster-General is opposed to more being made

In the contention between the printing bosses and their employees over the question of reducing wages there can but little be reported. The matter seems to be in a rather chaotic condition and nothing definite can be spoken of. As one journal has it, "Many meetings of the contending parties were held . . . and the outcome would appear to have been much eloquence and little decision." It has been announced that the matter would be referred to the Industrial Court for settlement, but the London Society of Compositors opposes it.

It was the intention of Viscount Northcliffe to buy up the Walter interests in the London Times, but because of his illness negotiations did not proceed. The death of Lord Northciffe on August 14, induced by acute blood poisoning, put a stop to the sale. Northcliffe, who was a dominant figure in British journalism, was the son of an Irish barrister and became an editor at seventeen years. He was made baron of the Isle of Thanet in 1905 and a viscount in 1917. As owner and publisher of the London Times and Daily Mail, he became a molder of public opinion and had a powerful influence in the forming of British cabinets. While at first, during the war, very much in sympathy with Lloyd George, he later on turned against him and heaped considerable criticism upon the latter's running of affairs. He recently got into controversy with the Publishers' Association, of which he was a member, over the question of reducing the wages of newspaper compositors, holding that such reduction was unnecessary and unwarranted.

#### GERMANY

THE manufacturers of the Typograph line-casting machine announce the completion of the five thousandth machine. This typesetting apparatus, known in the United States as the Linotype Junior, seems to have more popularity in Germany than in the land of its invention. The German concern manufacturing it has just celebrated its twenty-fifth year of existence by issuing a handsome jubilee volume.

THE Stempel Typefounding Company at Frankfurt a. M. has declared a dividend for its last fiscal year of twenty-five per cent, and the Genzsch & Heyse Typefoundry at Hamburg one of twelve per cent. The H. Berthold Brass Rule and Type Company at Berlin comes along with a dividend of eighteen per cent, as against a dividend last year of twelve per cent. Judging from these earnings, the typefounding business can not be said to be in a bad condition.

A MEETING of newspaper publishers was recently held in Weimar, at which 2,000 were present. At this meeting a manifesto was drawn up declaring that the collapse of the German press was becoming daily more imminent because of the "ruthless dictatorship" of the papermaking syndicates, whose prices were "unjustifiably high." The manifesto says that "agents are going about from town to town to 'save' newspapers of all kinds, in a way which brings them into the power of unknown elements and foreign capital. Public opinion is already being influenced by the wholesale supply of stereotyped articles, which are furnished at extremely low prices, the result being the suppression of the free expression of opinion." The manifesto demands that the Government take strong measures to remedy the present deplorable conditions.

A SCIENTIFIC commission has been investigating the subject of how many books have been published each year in Germany since the invention of printing. A few figures from its report prove very interesting. In the year 1564 there were issued 265, mainly extracts from the Bible; in 1589 the output reached 362; in 1618 there was a substantial increase - 1,293. Then came the thirty-years' war, which tended to greatly decrease literary productions. In 1650 only 725 were printed. A hundred years later the output reached 1.219 books. In 1800 the number of 3,916 was attained; in 1842 it climbed to 10,132, and in 1860 up to 11,120. The number declined to 10,664 in 1871; in 1881 it increased to 13,271; in 1891 to 21,217, and in 1901 to 25,331. In 1913, the year before the war, an output of 37,638 books was reached. The total number of volumes printed in this year was not less than ten million, Periodicals and newspapers are not included in this count. Since the war the paper scarcity has kept down productivity.

#### FRANCE

THERE died recenty at Valescure, on the Riviera, W. E. Behrens, formerly a president of the British Chamber of Commerce at Paris and well known for his efforts to introduce the linotype machine in France. There were only six linotypes in this country when he took up the agency for its sale, but before he left the Linotype company he had placed more than a thousand.

A TRANSLATOR for one of the trade journals notes that he has come across a small accessory helpful to compositors in English offices, which is not to be found in French offices, namely, "corner quads" (as they are termed in American typefoundry price lists of material). He remarks upon their great usefulness in holding in place mitered brass rule corners.

#### SWITZERLAND

ON JUNE 11 the Swiss Gutenberg Museum had occasion to celebrate its transfer into larger rooms in the Historical Museum building at Berne. The Gutenberg collection was recently enriched by a gift from Karl J. Lüthi, present director of the museum, of 20,000 different newspapers from all parts of the world. To make additions to the building for the accommodation of the Gutenberg Museum, 27,000 francs was expended.

Next year Gothenburg will celebrate the three hundredth anniversary of its founding. The noted printer, Waldemar Zachrisson, is now endeavoring to develop an idea he already had in mind before the war, namely, to have an International Printers' Congress assemble in Gothenburg as a part of the tercentenary celebration. He has issued a world-wide invitation to printers to be in this city on June 4 to 7, 1923, and it is expected that it will be largely accepted.

#### HOLLAND

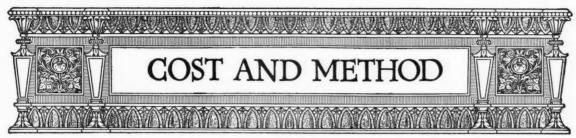
A RECENT royal decree contains a number of provisions which look like the first efforts to enforce paper standardization by legislation. Sections of it bear upon the terms "book" and "ream," and upon "standard" paper, watermarks (which must be registered), tests of strength, sizing, resistance to light and dampness, acid content, etc.

A PETITION has been addressed to the Government asking that it take action against the frequent abuses in the capitalization of words. It is recommended that proper names alone be capitalized.

#### FINLAND

THE paper industries of this country in 1921 did a business reaching 600,930,000 Finnish marks. The selling costs are said to have been only 1.02 per cent of the gross sales.

THE transmission of "cutout" or "window" envelopes through the mails is prohibited in Queensland since May 1.



BY RERNARD DANIELS

Matters pertaining to cost finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage.

## Why an Estimator?

"After receiving estimates or bids on several sizeable jobs of commercial printing, including an illustrated catalogue, I am constrained to ask 'Why an estimator?' Surely no sane estimator could possibly make so great a difference in bidding on work from the same specifications as was shown in the case of these jobs. If I did business that way, I would go broke within the vear."

Thus writes a manufacturer of hardware novelties whom we have the pleasure of counting among our business friends of many years standing.

Of course he makes the same mistake as many printers do of confusing an estimate with a bid. He received bids from the printers whom he favored (?) with requests for estimates and is surprised at the variation in them. But he would be more surprised with the variation in the jobs if he could give one of those jobs (the same job) to each of those printers and compare the results.

The facts are, most likely, that the real estimates did not vary nearly so much as the bids he received. The thought that they were in competition led some of the bidders to pare down their profits or to quote cost figures in the hope that when the order was received some way would be found to get it out at a profit even if only a small one.

He asks, "Why an estimator?" There is real necessity for an honest estimator in every printing plant, and no job should be accepted or allowed to go into the workrooms until it has passed through his hands and been dissected and its various operations timed.

Yes, this will take time; more time in a large plant than in a smaller one; more time than one man can fill, but it will mean a greater saving of time in the work, and there time is money. There time saved means actual reduction in the cost of the finished product.

You will note that we have said "timed." That is the real job of an estimator, to dissect the job and time each operation. After that an ordinary clerk can figure out the cost at the known hour costs in that particular shop and add up the total. Then the estimator or the manager can decide upon the selling price and the amount of profit desired for this particular job.

This brings up the thought that shopping buyers of printing do not ask estimates from printers whose prices are consistently uniform. The very man who wrote the above letter said: "I place a lot of work with some printers without an estimate, using the estimate of another and similar plant for a checkup."

Of course a skilled estimator gradually accumulates a series of standard estimates for certain classes of work which come up frequently and vary only in quantity. These virtually become price lists for this kind of work and cut down the amount of brain work that he must do, but he must make a mental analysis of each job to see that it belongs in the class. No standard estimate or price list can be made automatic.

In the smaller plants there is neither enough work nor enough profit to permit of having a professional estimator, and the proprietor or the foreman does the estimating at odd moments to the detriment of the estimate and at considerably greater risk of accidental error.

When the "boss" or his best man must do the estimating it is a wise plan to set aside certain hours of the day for this work and allow nothing to interfere. It can be done if you plan for it and get the other important matters out of the way.

For the plant that can not afford the specially trained estimator the price list is a good thing. It may be a trifle high here and a little low there, but if properly figured it will be right on the average, and a little salesmanship on the part of the one who comes into contact with the customer will overcome the high spots without friction or cutting. Try it.

## **Buying Outside Work**

The question has been asked, "Is it good business to buy outside composition and presswork when you can get it for less money than it costs in your plant?"

This really includes two problems. The first is whether it is good business to let your own machinery stand idle and buy outside work because some one has quoted a rate slightly lower than you know your own cost to be. The second is whether it is better to buy and sell the work of others at a supposedly lower cost than to equip your own plant to handle the work efficiently and consequently at minimum cost.

The first problem can be very decidedly solved by saying no. If you have to allow your own machinery of similar character to stand idle while buying outside product you are not paying the price you think you are for that product, but the price paid the other fellow plus the amount of your overhead and fixed charges on your equipment during the time it would have been used in doing that work. That is to say, work done outside under these conditions usually costs at least twentyfive per cent more than you figure it does. If you add onefourth for profit to the prices paid outside you are actually selling at cost or less. Supposing that you can buy composition, let us say, for a dollar a thousand ems that will cost you 10 cents a thousand more, you are really losing 15 cents or more a thousand, as the twenty-five per cent of overhead would have to be cared for. If you tried to add enough to the outside price to cover your overhead and the profit, you would not get the order a second time and probably not the first.

The second problem is merely one of merchandising and management. If all your machinery is busy and you can not get enough product you would be justified in buying outside and selling at a reasonable profit, because your overhead would be taken care of by the regular business. The question then becomes one of the desirability of increasing equipment. If the large amount of business is likely to be permanent it is wise to increase; if but temporary, the right thing to do is to buy outside until such time as the expansion of business warrants larger equipment.

The trouble is that many printers confuse these two problems with each other and consider only the fact that they have a quotation less than their cost. They should first make sure that their cost is correct and not too high, then what will be the result of the idle machinery in adding overhead to the purchase. Better do the work in your own shop at a slightly higher cost and thus make more productive hours over which to divide your factory and overhead costs than to actually increase the overhead on the entire plant because there are fewer hours to carry it. If you have machinery, run it to its capacity before you go outside - whether it be composing machines or presses. If your machines are unsuitable for the work that you have, change the machines or go out and get other work that does suit them. You do not have to take every order that is offered, even if the buyer is willing to pay your price. Pick those that you can make money on and let the others go to your competitors.

## How Much Business to Net Twenty Per Cent?

The question is frequently asked, "How much business must I do to make a net profit of twenty per cent (or some other percentage) when my total investment is such and such a sum?" The latest inquiry is from the owner of a one-machine composition plant inventoried at \$8,000, and the profit desired is twenty per cent on the turnover.

The best way to give this seeker after knowledge the information he desires is to list in detail the cost of running such a plant and the total.

First of all, there are the fixed charges of owning the plant and protecting the investment. These are interest at six per cent, insurance at two per cent, and reserve for depreciation and replacement at ten per cent, making a total fixed charge of eighteen per cent of the invoice value.

Second, comes the wage cost of running the plant, which in this case would be that of one operator and a boy for proving and errands. This would be about \$2,000 for the operator and \$600 for the boy, a total of \$2,600.

Third, there would be the cost of rent, heat, light and power, and gas for melting the metal. These items would vary in different locations, but a fair average would be about \$550.

Fourth, would come the cost of handling the metal used. If the machine was run for seventy per cent productive time at 2,600 ems an hour it would require about fifty-six pounds of metal a day and would pass through about eight and one-half tons of metal a year, the cost of handling which would be one cent a pound, or \$170.

As such a plant would be worked by the owner as operator it will not be necessary to add anything for management and selling, but there should be a small allowance for bad accounts and collecting, together with the usual loss of metal. Suppose we call this \$200.

This gives us the following basis of figuring:

8	9 "
Fixed charges	.\$1,460.00
Pay roll	. 2,600.00
Manufacturing costs	. 550.00
Handling cost of metal	. 170.00
Business cost	. 200.00
Total cost of running	.\$4,980.00
Add for profit, twenty-five per cent	. 1,245.00
Total business required	.\$6,225.00

This shows that in order to take out a net profit of twenty per cent on an invested capital of \$8,000 it would be necessary to do a total or gross business of \$6,225 if the proprietor did the work and was satisfied with an ordinary operator's wages. If the owner merely handled the office end and employed an operator it would add \$2,000 to the cost and require \$2,500 more gross business or a total of almost \$8,800.

This would mean that he would have to sell the product of his seventy per cent productive time (1,800 hours a year) at about \$5 (\$4.88) an hour. If he ran the machine himself he would draw the wages and could make twenty per cent net profit on the sales by getting \$3.50 per productive hour.

We have taken seventy per cent as the ratio of productive time because the majority of reports from various parts of the country show that to be about the average for the smaller composition plants working a single shift. In busy seasons it is possible to exceed this ratio, and it is also to be remembered that there are dull periods in every year when the ratio may be as low as fifty per cent.

On the other hand, it is the fact that many composition plants are selling the time of their linotypes at \$4 an hour, which would help to maintain the profits at the desired point.

This calculation will also serve as a guide to the amount of business required to make other plants pay the twenty per cent profit, the only difference being in the amount of pay roll and the factory expenses — the second and third items. In such plants the same gross amount of output with the same addition for profit would give the same result.

In a job printing plant there would be no metal handling charge, and there would be more employees with more productive hours; but we will not into detail, as the main question is answered when we say that with an investment of \$8,000 it is necessary to do a gross business of about \$6,250 to make a net profit of twenty per cent.

## An Annual Inspection and Overhauling

It is generally conceded that the months of July and August are the dull season for most printers, and it has come to be expected that little new business can be landed at that time.

Have you ever stopped to consider whether this is a necessary fact or just an idea that has been allowed to invade the minds of the selling force and prevent them from hustling during the uncomfortable hot days of the summer period when vacation seems to be the great desideratum?

We know of one printing plant that has for many years used this dull period for a general inspection and remodeling of the plant. Instead of spreading the vacations over the whole summer, the plant is shut down for three weeks in August, all orders that can not be postponed having been taken care of previously. Then one week is entirely given over to a general cleaning up and overhauling of every machine, every case of type, all standing forms, and stock of all kinds. As the whole force is used in this work it usually takes about four or five days. Then comes a two weeks' vacation for all.

The manager of the plant claims that this method of handling the summer problem is much better than letting out a part of the men at a time and trying to get along short handed, especially when it is the turn of the foremen and key men to go. His way provides the full force during the time the plant is running, and a little effort on the part of the sales department brings in advance orders from the customers for the work they will need during the closed period.

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It looks like a good scheme from several points of view. The shutdown is in the very dullest part of the year when there is the least business to be retarded. It gives a full supply of work during the greater part of the so-called dull season and a full force to handle it in the regular routine. It keeps the men satisfied and does away with that feeling that they are being overworked while the half or the third of the force is on vacation. All are either working or vacationing, so each knows that he is doing only his share.

The firm using this method of dividing the work and the play is successful and has a plant that has rapidly increased in size. It must, therefore, be considered as having solved the vacation problem and at the same time the problem of an accurate annual inspection and overhauling.

## The 1922 N. E. A. Convention

BY G. L. CASWELL



HE 1922 convention of the National Editorial Association was held at Missoula, Montana, July 19, 20 and 21, with about one hundred and fifty newspaper men and women in attendance at the business sessions. J. C. Brimblecom, of Newton, Massachusetts, was elected president for the next year; Wallace Odell, of Tarrytown,

New York, vice-president; W. W. Aikens, Franklin, Indiana,

treasurer, and H. C. Hotaling, St. Paul, Minnesota, was elected both recording and executive or field secretary. George Schlosser, of Wessington Springs, South Dakota, was relieved at his own request of the office of recording secretary, since the duties of that office were so largely turned over to the executive secretary. George Hosmer, of Bradentown, Florida, and G. M. Moss, of Whitefish, Montana, were elected new members of the Executive Committee, while H. U. Bailey, of Princeton, Illinois, and George W. Marble, of Fort Scott, Kansas, were reëlected members of the same committee for two years. Mr. Moss is president of the Montana Press Association, and Mr. Hosmer is a past president of the National Editorial Association. The new officers are all regarded as strong men of the highest type and with genuine interest in the future of the N. E. A.

No place was selected for next year's meeting, that matter being left to the Executive Committee to decide at a meeting to be called later. Some dozen or more cities made bids for next year's meeting, however, and developments will soon determine which will be

selected. A proposition was also made that the convention be held in Old Mexico, with a tour of that country promised in a tentative way. The proposition, however, did not seem to meet with much favor among those present.

Resolutions adopted at the final session of the convention on July 21 were voluminous, and hit some vital points squarely, among which was a declaration that in future the N. E. A. should not be used to exploit any locality and that no funds contributed to the association should be paid to any person or persons for promotion or publicity. The fact that \$10,000 had been contributed by Montana interests to secure this year's convention and that half of this sum was paid to one person for publicity and arrangements for the convention, caused no end of criticism of the Executive Committee for making such contract. The treasurer's report showed that most of the balance of \$5,000 remained in the association treasury, however, and that a total cash balance of \$7,905 was carried over for next year's expenses. H. C. Hotaling, who has acted as executive secretary for the past three years, was heartily commended for his efforts in connection with the association. A committee was ordered appointed by the president to revise the constitution and by-laws to take out conflicting provisions and make them up to date.

Some real big features were on each day's program, and some of the best newspaper talks heard at any convention were given. A fine contribution to the success of the meeting was made by the *Daily Missoulian*, which printed in full each day the papers and addresses of the previous day. In fact, all the people of Missoula seemed to make it their pleasure to see that the visiting newspaper people were well entertained and their meeting made a complete success. The city was gloriously decorated in honor of the convention and every facility was afforded for the convenience of all concerned, with just enough entertainment to create a lasting interest in the city.



The Baggage-Car Print Shop in Which the "National Editors' Argus" Was Printed

The tour of the National Editorial Association in connection with the Montana convention this year was a delightful one. All who participated agreed that it was a pleasure and worth the money expended for it. And, by the way, members attending paid their full railway fare and for all accommodations afforded them just as any other tourists paid this summer, with additional fees assessed for the privileges that came to them through the association. A special train was made up at Chicago and carried the Eastern and Southern delegates gathered there to St. Paul and Minneapolis, where a day was spent. Here the excursion party was augmented by many others from the West and South. Seven special Pullman cars and a baggage car were used for the accommodation of the party, with an additional baggage car for the printing plant from which was issued the National Editors' Argus.

Issuing a daily newspaper from a special train was probably a new stunt in this country. A new Miehle press was installed in one end of the car, the electric motor and generator in the middle, and at the other end was a complete No. 6 linotype machine, which was in action most of the time. During the day and evening the type was set, and each afternoon a "gang" was run in for hand-folding the neat little five-column folio sheet that was issued. Secretary Hotaling had general charge of the newspaper, and was assisted by several editors in the party, as occasion demanded. Thus a great deal

of information of the territory traversed was given out on the train and mailed broadcast over the United States while the stuff was hot. Montana, at least, had no occasion to complain of the publicity secured through this special newspaper.

Across Minnesota and North Dakota on the Northern Pacific Railway and down to Billings, Montana, was a long jaunt. At Cody, Wyoming, the train was abandoned for four days while the party went through Yellowstone Park, to be boarded again at Gardiner, the north park entrance, for a continuation of the trip to Bozeman, Helena, Butte and Missoula. Most of the party occupied the cars instead of hotel rooms

while at Missoula, and kept their accommodations later when the train sped on northward to Ronan and Polson. Glacier Park, in northwestern Montana, was the destination of the tour, where tickets were validated for the return by way of Lewistown, Great Falls, Havre and back to the Twin Cities—some five thousand miles of railway and automobile travel, giving all participants a fund of information which will be valuable the remainder of their lives.

"Out where the West begins" is really a wonderful place, and the hearty hand-clasp and genuine welcome and entertainment of the stranger is no fiction.

## The Superiority of Loft-Dried Papers

BY E. A. BORDEN



URING the years of paper shortage the prices of low rag-content, machine-dried papers advanced to figures which had previously bought good loft-dried papers. Many buyers bent before the storm and used paper of inferior quality for stationery and important forms. Now that prices are practically settled and many grades have

returned to their former price level, purchasers are willing to pay the same price to obtain the better grades of stock. An inspection of any good price list will show that high-grade papers are now reasonably priced.

The printer should do all he can to maintain the use of high-grade paper and better printing, as such a policy not only increases his profit, but keeps his business at a high standard.

Buyers are again becoming discriminating. They realize that poor quality is a price-cutting wedge and not caused by a disorganized raw material market. It can be safely said now that goods of real quality, at fair prices, must be offered to hold the buyers' respect. We all have an eye out for the profiteer.

"Pole dried" is perhaps a better term than "loft dried" to describe the highest-class papers. It distinguishes those fine papers hung in bunches over poles in the drying loft from the papers run through the Barber drying machine, which some salesmen short-sightedly sell for loft dried. True, this latter process produces a better dried sheet than those dried on the hot rolls of the paper machine, but does not give the qualities embodied in a loft-dried sheet.

In what respects does a loft or pole dried paper excel the machine or Barber dried sheet?

First, it is uniformly shrunk, whereas the machine-dried sheet is dried so quickly that it does not have time for thorough and even contraction, nor will the web allow the same shrinkage that a sheet free on all edges gets. One would hardly buy an unshrunk piece of worsted with which to make a suit of clothes. Likewise, even shrinkage is important for paper in many cases.

Second, the tub sizing, which is put on all good papers just before the drying process, has a chance to penetrate the loft-dried sheet, while on the machine-dried it is precipitated on the surface, thus leaving the untreated pulp in the center with a more or less harsh ironed surface on each side.

Third, most loft-dried papers are high in rag content. The cheaper substances do not give a sufficient response to loft-dried processes to justify the expense.

The slow drying of the loft-dried papers allows the cotton fibers to twist about one another in a way they could not do if dried quickly, thus making a stronger, wear-resisting, non-cracking sheet. The penetration of the size gives moisture protection clear through, practically coating each fiber.

If you lay a moist sponge on a machine-dried sheet you will get a very good idea of the unevenness of the shrinkage in the making. The moistened area will buckle and twist, and the sheet will not assume its original flatness nor have the same finish as before the dampening. This experiment on a loft-dried, properly sized sheet will produce much less buckle, on the damp spot only, and when dried out will lie flat again and retain its original finish. It is easy to see which sheet would come through the attendant steam and moisture of a fire and preserve the legibility of the message. Likewise a humid climate or the atmospheric conditions of ocean travel would affect the loft-dried sheet much the less.

How can the foregoing facts be used as selling points and service features for the printer's customer?

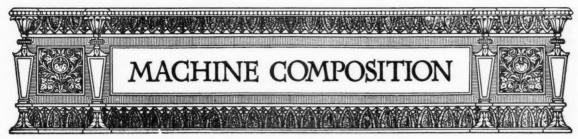
Knowing the qualities of the loft-dried papers, a printer would be lacking in service to his customer if he did not take the trouble to see that all contracts, policies, bonds, stocks and similar papers were printed on loft-dried papers. Any discerning business man would deem it a favor if his printer explained these qualities and their reasons to him, and recommended loft-dried paper for his stationery. Their rugged strength in traveling through the mails and their inexpressible showing of quality on arrival are selling points that will make the buyer forget price in placing the order. In going to some big concerns a poor sheet of paper may lose all its character from repeated handling before it ever reaches the files.

Printing has a greater wealth of selling arguments than almost any other kind of business, and yet all too often the printer resorts to price competition to get business. Moreover, paper offers a very rich field for development of selling points. The printer should ask the paper salesman to pass on selling points of the paper he buys.

To illustrate, one Chicago printer borrowed the enthusiasm of a paper salesman and advertised himself as a vendor of standardized mill brands exclusively. He kept his shop busy during a very dull period by this policy. This is only one selling point and one which any printer can use, but his early and vigorous use of it made him many dollars of profit and built a sound business not dependent on shifting prices.

The coming years must be a period of careful, honest salesbuilding on the part of all of us, and this can not be more effectively done than through the simplifying and perfecting of our products. As regards paper and all other supplies, select a good standardized line which will stand the most rigorous tests and then study it so that when your customer calls upon you to render advice regarding it you will not be at a loss in explaining its proper uses and in indicating its suitability for any given purpose.

When your customer is in doubt about the paper, induce him to spend a few cents more for each thousand impressions and use a loft-dried paper.



BY E. M. KEATING

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

## Wants to Know Some Assembler Adjustments

A northern New York operator asks about adjustments of a Model K assembler and also asks several questions regarding assembler actions

Answer.—The points of the chute spring should be bent up a trifle from a horizontal position. Allow a space equal to capital W between assembler rail (D-561) and corner of chute spring. Keep the assembler slide clean, and do not oil or graphite its surface. Have the set screw in the operating lever just clear the brake lever about one point. Keep spring at normal tension; do not change it. Do not change tension of star-wheel clutch spring, just turn nut up full distance by hand. When clutch is off, clean brass disk, and then screw up tight by hand. Apply the pinion next, but have it clean and free from oil. Keep the parts clean and do not change the adjustments; this will help you to secure good results.

### Carries Too Much Pressure

A Nebraska operator states that he finds it necessary to carry about fifteen pounds pressure on gasoline tank in order to secure suitable combustion at burner. He states that formerly a lower pressure gave good results, and wants to know if poor gasoline is the cause of the trouble.

Answer.—We suggest that you explore the passageway of liquid from tank to burner, and see if it is clean, as under normal conditions you do not need such high pressure. Examine needle valve and see that the hole is not too large for needle and that the needle is not sharpened. See also that the cap of burner fits tight on the base. It may be possible that the gravel tube is dirty, and that in such condition it does not permit a free passage for fluid. When the foregoing suggestions are carried out we believe you will find the cause of the trouble. We do not think that the grade of gasoline referred to is at fault, as we have not previously had any complaints to indicate trouble caused by the grade of gasoline.

## Metal May Need Toning

A Minnesota operator sends a very spongy slug and a sample of dross from pot skimmings, and states that he has not had new metal for some time. He asks our advice.

Answer.—There is a possibility that your metal is burned out. To verify this you should melt all available metal, stir it well and pour off several small pigs for use of smelter or metal man for his tests. Send the pig of metal to your metal dealer and state how many pounds you have. He will analyze the pig and probably send you some toning metal to add to your present supply. Instruct your operator to see that the temperature of the metal when being remelted is not above what is used in machine metal pot, that is, 550°. In fact, it need not be more than 500° for all purposes required, both in skimming and in pouring. When the metal is melted, or during melting operations, add common sheep tallow, about one pound to five hundred pounds of metal, and stir it well. It will, in

burning out, cause a separation of dirt and metal. The dirt or dross should be saved and sifted out to save the pure metal. The dust may be saved and sold. We regret you did not say on what machine the slug was cast. Its spongy condition may be due to hot metal, or to worn or foul plunger. The plunger should be cleaned daily. If it has been in use for several years, it is advisable to order a new one. If it is on an old machine, caliper the inside of the well and order an oversize plunger, either .005 or .010 inch oversize, as the measurement of the well indicates.

## Pump Stop May Be Out of Adjustment

An Idaho operator has had a number of front squirts which occur always at left end of line. He asks for our suggestions toward overcoming this trouble.

Answer.—Try filling the lines fuller, and also see if the pump stop acts as it should. Test the pump stop by pressing the right-hand jaw its full distance to the right, observing the clearance of the pump-stock block. A bare clearance is all that is needed; if more than this is observed you should adjust the screw which is in the pump-stop lever near the right side of right vise jaw. Another cause may be due to a bruise on the back of the elevator jaw. Make an examination of the back jaw toward left end and see if any indentation appears. Test also with a matrix placed in elevator jaws and moved toward left end of jaws. No interference should be found. If any is observed, find why binding occurs and remove cause. See also that no screws protrude from mold keeper, as such a condition would also cause the trouble you have described. Try graphiting elevator jaws and the grooves of the mold keeper to see if lubrication will help.

## Trimming Knife Is Not at Fault

An Ohio operator states that when he changes from one mold to the other (on a two-mold disk) the left knife leaves a slight beard of metal on the smooth side of the slug near the face. He then readjusts the knife, and when he changes to the other mold the knife trims the smooth side too much. He asks a remedy for this difficulty.

Answer.— It would be difficult to state the reason for your trouble, but we do not believe the fault is with the knife. We suggest that you first see that each mold in the disk is down to the bottom of its pocket. This can be done by removing each mold and cleaning base of the pocket and the under side of mold body. Bring mold fastening screws (four) to a light bearing, and then tighten firmly the screws in the rim of disk which bear on mold cap. Finally tighten the four mold fastening screws. When each mold is treated in this manner you should set the left-hand knife so that a thirty-em line of capitals is trimmed on smooth side to leave no overhang. Then you may set the right-hand knife to trim ribs for correct thickness. When this is done correctly you should be able to change from one body to another without undue variation, provided no other complication is present.

## Thin Matrices Bent in Distributor Box

A Wisconsin operator sends a few thin eight-point characters and a slug. He wishes to know why the thin matrices bend and also wishes to have this slug trimmed more true.

Answer.— Doubtless the thin matrices were bent when they were lifted. Examine the space between bar point and faces of top rails. This space should be equal to but not greater than the period matrix. Spread bar point to correct as a temporary remedy. Order a new bar point. See reply to Southern operator, as some of the advice given will apply to your trouble with slugs.

## Matrix Falls From First Elevator While Ascending

A Tennessee operator states that frequently matrices fall from the first elevator as it approaches the slide guide. This trouble invariably occurs with lines in auxiliary position. He wants to know what to do to prevent the trouble.

Answer.—You should see that the line stop is set far enough to the right to have contact with the first matrix in the line, and that the spring pawls near the right end of the jaws are in working order. Also see that the back jaw of the elevator is not sprung away from the front jaw. Measure by placing a matrix in jaws at right end in normal position. Only a slight clearance for upper ears is needed. If an examination shows parts to be normal you may have to test with a line to determine cause. Send in a line in auxiliary position, stop the cams before the elevator reaches the top guide. Raise the elevator slowly by hand, and observe the matrices to see what disturbs them and causes them to fall off. In this manner you may be able to find out why they fall off. When you do, the remedy will suggest itself.

## Face of Slug Overhangs the Body

A Southern operator sends a slug with a slight overhang on left end of slug; an overhang also occurs on the smooth side of the slug. He wants to know why the slugs do not stand straight on the galley. The latter trouble doubtless is the cause

Answer.—In regard to the overhang on the right of the slug, we suggest that you see first that the knife block screws are right, and then set up and cast a thirty-em cap. line with a capital H on left end of line. Adjust the left vise jaw so that the H is flush with the end of the slug. When this is done change measure on slug and cast a thirteen-em slug, using a capital H on left end just as before, and observe if there is any change in relation of last character and end of slug. This should correct any tendency towards overhanging character. In regard to the slipping of the front trimming knives, it seems rather doubtful that the knives could slip without any alterations having been made. We suggest that you first see that each mold is seated properly in its respective pocket. This is a necessary procedure before setting the knives. Remove each mold and clean it, as well as the place it occupies. Place mold in pocket and bring the mold fastening screws to a light bearing, then firmly tighten the mold cap screws. Finally tighten the mold fastening screws. When this is done and the left trimming knife is set correctly, each slug will have the same amount of trim on smooth side without regard to what mold it is cast from.

## Adjustments Should Not Be Changed on Guesses

A Western operator states that he had trouble with his distributor and tried to fix it by changing position of the magazine. As this caused other troubles he wants to get back where he started.

Answer.—It is to be regretted that you made any change of adjustments of magazine, as it is quite likely that none was necessary, for as you state the capitals distribute properly. What you should do is to begin an analysis of the stops by

taking, for example, the first stop that occurs, and tracing it to a definite cause. Work with that channel of matrices until you have arrived at a precise conclusion, then fix the trouble (which will not be the moving of the magazine). Since you state that the magazine has been changed, it should be readjusted to its proper place and then kept without further change. To set it sidewise, throw off the distributor belt and run in a few lower-case e's. Turn the screws slowly by hand, and observe how near the partitions the e will drop. The e matrix should just barely clear the partition when it drops, the screws being turned slowly. Adjust magazine to meet this condition, and then do not make any further change. After this is done, give your attention to the entrance guides. See that all are equidistant, and that the lower end of every guide is in line with the edge of the channel inside of the magazine. Examine the upper and lower edges of the magazine where the matrices enter. Bruises here are due to the slamming of the entrance. Remove burrs with a fine file. Lower edge of entrance plate may also show bruises. Open entrance quickly, but close slowly; never slam it shut. See that the driving pulley runs at 68 r. p. m. This will give the distribution screws their normal speed.

## Aligning of the Second Elevator Bar

An Indiana machinist-operator asks the reason for the damage to the teeth on some of the matrices which he sent to us. He wants to know the remedy, or the procedure he should take to find the cause.

Answer.—If you find that the alignment of the second elevator bar is not correct in its relation to the teeth of the matrices when in transferring position, you should adjust the first elevator to correct height. Make the test with one matrix, one with perfect teeth, with the spaceband lever locked back and the first elevator at the highest point. Hold a light just above the second elevator bar plate. Make observations by looking through between matrix teeth and second elevator bar (from left). You will be able to determine relationship of parts by such an examination. The adjustment of elevator may be made in this position. The damage to the teeth may also be caused by imperfect alignment of the second elevator bar and the bar of the distributor box. Observe this point of contact while making tests.

## Machine Slows Down After the Slug Is Cast

A Texas operator states that his Model 15 slows down after the slug is cast, and that he is unable to locate the cause. Several other questions are asked.

Answer.— It can not be the pot-lever spring, as you stated, for this spring is compressed by cam action before the cast takes place. Try the machine for a few revolutions without casting and then afterwards, and note difference in manner of action. This test may lead you to the cause. It may be that the plunger is lifted with some difficulty; if so, clean it. If action appears the same in both instances, it shows possibly that a dry bearing is present somewhere. Try afterwards by removing the clutch spring and stretching it an inch. This should overcome ordinary difficulties. The difficulty in distribution may be due to defective matrices. You can readily determine this cause by observing the position of the first matrix which enters the channel. This matrix will be found perhaps with a bruised or bent lug. Count the matrices and see that no more than fourteen are used in one channel. Examine back edge of magazine adjacent to channels for bruises. In closing the entrance do not slam it, as bruises would result. Each stop you have, examine the condition of clogged matrices. Throw away damaged matrices. There have been several editions of "The Mechanism of the Linotype" issued since 1913, and a number of additional features have been added since then. This book may be obtained from the book department of The Inland Printer Company.

## Richard March Hoe and the Evolution of Fast Printing Presses

BY HENRY LEWIS BULLEN



ICHARD MARCH HOE, born in the city of New York in 1812, was the first successful inventor of a fast printing press. He and Cyrus Hall McCormick (1809-1884), inventor of the reaping machine, were the first two men who developed a demand for American machinery in Great Britain and in Europe. Richard March Hoe

was apprenticed to the manufacture of printing presses. In 1803 a young carpenter named Robert Hoe, born in 1784 in

England, arrived in New York, and shortly thereafter entered into partnership with Matthew Smith. Smith & Hoe, carpenters, 10 Cedar street, New York, was the style and address of the firm from 1805 to 1810, according to the directory of that city. In 1813 these young men were in business at 241 Pearl street. In 1818 Matthew Smith was in business alone at 241 Pearl street, where he had a printers' warehouse and made cases, stands, chases, galleys, etc., as appears from his advertisement in Van Winkle's "Printers' Guide," published in that year. Robert Hoe from 1813 to 1820 was a master carpenter on Thames street and on William street. Matthew Smith died in 1820, and appears to have been succeeded by his brother Peter, whose name appears as proprietor in the directory for 1821. Robert Hoe, meanwhile, had married the sister of Matthew and Peter Smith, and when Matthew died in 1820, his widow, Rhoda, put Robert Hoe into the business as a partner with Peter Smith. Some time before 1825, Peter having died, the firm name was changed to R. Hoe & Co. Robert Hoe died in 1833.

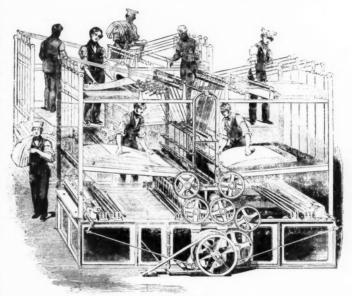
Up to the time of Robert Hoe's death the firm had patented the senior David Bruce's invention of the stereotype block (usually made in mahogany) and Peter Smith's all-iron hand press, the so-called Acorn press, patented in 1822, the leverage of which was copied from Well's earlier

all-iron press, made in Hartford, Connecticut, in 1819. In 1827 R. Hoe & Co. built the first cylinder press in America. It was a copy of the Napier cylinder press, one of which had been imported by the proprietor of a Washington newspaper, who gave R. Hoe & Co. permission to hold it in New York while they made duplicates of its parts. The first American built cylinder press was bought by the Commercial Advertiser, of New York, now the Globe, the oldest newspaper in that city.

In 1834 the firm of R. Hoe & Co. consisted of Richard March Hoe and Matthew Smith, cousins, both twenty-two years of age, and Sereno Newton. The business was carried on in Gold street, between Fulton and John streets, and in Ryder's alley, leading off Gold street, eastward. They were then the only makers of cylinder presses in America, and, in addition to making four kinds of cylinder presses, they made cases, chases and almost everything then used in printing except types and inks. In course of time, it became true that no firm in the history of printing made so great a variety of materials, machinery and appliances used in printing. Sereno Newton had visited England to observe the progress of invention there, and in 1833 had patented two important improvements in

cylinder presses. He died about 1840. The Gold street works in 1833 were driven by a 12 horse-power steam engine, but prior to the firm's locating itself on Gold street it operated on Maiden Lane, using a heavy horse on a treadmill as motive power.

In 1834 machine tools available in New York were crude in design and manufacture. Planing, slotting, shaping and boring machines were unknown. The ribs of cylinder presses were first chipped and then planed out with iron hand planes. The plane was about three feet long and fitted with face and



Middleton's Two-Feeder Printing Machine, with two feeders and two flymen, speed 2,000 per hour on one side of sheet only, the cylinders taking two impressions at each reciprocation of the bed and form. This was the fastest press available for newspaper printing prior to the introduction of Richard March Hoe's "Lightning" Type-Revolving Press.

side cutting tools. It was drawn forward by a man turning a windlass, with the workmen standing on the plane to give the required cutting pressure. When the cut was made, the plane was carried back and the tools readjusted ready for another cut. A week was considered a fair time in which to plane a rib in cast iron, for ribs were not then faced with steel. The cylinders of the large cylinder presses were built up by keying rings on a shaft and by covering the rings with sheet iron, the impression plate being 3/8 inch thick and the remainder 1/8 inch thick. The bearings for these cylinders were made to slide up and down on two standing bolts, fixed into the top of the side frames, and were held down by nuts. To regulate the impression when printing, these nuts were loosened and pieces of tin, paper or card were inserted between the bearing and the frame until the desired impression was obtained. These particulars, and many other interesting facts relating to the difficulties against which the pioneer iron workers of America contended, we get from a manuscript history written by the late Stephen D. Tucker, who was connected with the Hoe concern from apprenticeship to partnership for more than sixty years, which manuscript is now in the Typographic Library

and Museum. The reasons for the slow introduction of cylinder presses and the unsatisfactory reputation they had as late as 1840, may be gathered from Tucker's narrative. Until that year, if not later, the manufacture of hand presses was a more important item than the manufacture of cylinder presses.

In 1829 Samuel Rust invented and patented the now famous Washington hand press, which exceeded in power both the Wells and the Hoe hand presses. R. Hoe & Co. wished to buy Rust's patent, but he refused to sell. In 1835 one of

Richard March Hoe's Ten-Cylinder Type-Revolving Press, using ten feeders. The type form, 36 by 50 inches, was set in ordinary types with curved leads and cross rules, arranged around the large central cylinder in curved boxes (chases with bottoms, called turtles), the types being held on the curve by wedge-shaped column rules. At each feeding position there was an impression cylinder and two inking rollers. At each revolution of the large central cylinder the form was printed ten times on ten separate sheets, on one side only. The main cylinder revolved at 2,500 an hour, giving a total product of 25,000 impressions. These machines were also made for four, six and eight feeders.

Hoe's foremen, John Colby, under the pretense of starting in business for himself, succeeded in purchasing Rust's entire business, plant and patents, which were not long after transferred to the Hoe works, where the Washington hand press was the chief item of manufacture.

The first record we have of the inventive genius of Richard March Hoe is the patent issued in 1843 for the first application of air springs to cylinder presses. Sereno Newton had died about 1840. He had been the mechanical expert of the firm, which important position Richard Hoe now attained. In 1844 he was the first to place type-high adjustable bearers on each side of the beds of cylinder presses. In 1845 he patented the first automatic sheet flier. Prior to this invention the sheets were taken from the cylinders by hand. In the same year the galley proof press was first put on the market by R. Hoe & Co., the idea coming to them from a printer in Boston. All these inventions are in common use today. In 1846 Richard March Hoe patented a "steam inking apparatus' for automatically inking forms on Washington hand presses, and a number were sold. This apparatus displaced one operator on a hand press. It had two rollers. Notwithstanding the gradual increase of cylinder presses and their improvement, in 1846 the bulk of the printing was still done on hand presses.

The year 1847 saw the advent of fast cylinder presses. In that year, on July 24, Richard March Hoe patented his type-revolving newspaper press, of which in its largest development we present a picture. The English patent was issued on May 4 of the same year. The first of these presses had four impression cylinders, and was installed in the plant of the *Philadel-phia Public Ledger* in 1847. This press made 10,000 impressions an hour. It worked so satisfactorily that the proprietor of the *Ledger* accepted it immediately and ordered a second press. From that time until the present America has held the foremost place in the development of printing presses.

The great central revolving cylinder carried forms of ordinary types, held in chases with curved bottoms, in which the forms were secured with locking screws and side and foot bars, much the same as we find these appliances in present-day newspaper stereotype chases. The most vital part of Hoe's invention was the simple detail of using wedge-shaped column rules to hold or wedge ordinary types in curved forms on a fast revolving cylinder. We must bear in mind that the curved stereotype and electrotype plates which are now so com-

monly in use had not been invented at that time. At least three other inventors had attempted to use curved type forms. Nicholson in London in 1790 patented a rotary cylinder press on which he proposed to use curved type forms by casting wedge-shaped types. types were cast by Caslon, but could not be held on the cylinder. Sir Rowland Hill, in 1835, attempting to carry out Nicholson's idea, had wedge-shaped types cast, in which there was a recess in which a curved brass lead was inserted, with ends engaging in the column rules; but with all these precautions the types would not hold on the revolving cylinder.

In 1839 Jeptha A. Wilkinson, of Brooklyn, New York, built the first printing press to print from a web or roll of paper, and he also attempted to print from wedge-shaped types secured to the periphery of the cylinder. Wilkinson's press was built for the New York Sun, the proprietor of which, Moses S. Beach, provided the funds. Although this press was patented in

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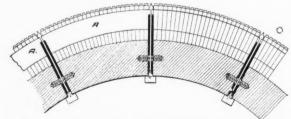
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England in 1842, Wilkinson, from 1839 to 1843, failed to print an issue of the Sun on the machine. The types could not be made to hold securely on the cylinder. Is it not a splendid exemplification of the fact that most inventions hinge on one very simple—and afterwards obvious—idea, that Hoe should overcome all the difficulties of his able predecessors by using the column rules as wedges to hold ordinary types in forms curved to conform with the periphery of a revolving cylinder? The sectional drawings here printed make clear both the expensive and intricate and unsuccessful, and the inexpensive and simple and successful methods. We never heard of any accident to a curved type form on a Hoe type-revolving press; on the other hand, Hoe's predecessors never



Sectional view of type cylinder with wedge-shaped types to fit around the cylinder. The bodies of the types were recessed in front, to permit curved brass leads (A, A) to be inserted in each line of types, to bind them together. These leads had projections which engaged in recesses in the column rules. This particular detail was part of Sir Rowland Hill's patent of 1835. It differed very little from the ideas of Nicholson and Wilkinson. All proved to be either unsafe or impracticable.

got so far as actual printing! Of course, large types could not be used in curved forms. Unusual display in advertisements was attained by repeating lines set in six or eight point capitals as many times as the advertiser's enthusiasm or purse dictated. This practice continues in British newspapers. The publishers and advertisers who use these repeated lines in British communities rather pride themselves on their style, not knowing that it originated in necessity at a time between 1846 and 1863, when every paper of large circulation in all countries was printed on the type-revolving presses of Richard March Hoe, made in America. In America an ingenious method of obtaining large display lines, while using capital types no larger than agate, came into extensive use. Each letter of the alphabet might be an inch or more high and cor-

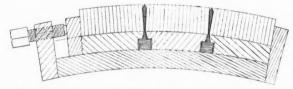
respondingly wide, by forming each letter of agate capitals, an A being an assembly of the letter A and a B of the letter B, and so on.

The last newspaper to refuse the use of display types, other than these builtup letters, was the New York Herald. Long after curved type forms had been discarded in favor of curved stereotype plates, the Herald insisted upon using these built-up letters, which they electrotyped for the sake of convenience. The publisher of the Herald prided himself on this style, having forgotten that it originated in necessity. We had the pleasure, in 1893, of inducing the management of the Herald to use large display types. They reluctantly compromised on several series of outline letters. It was a very nice type order.

The main cylinder of the typerevolving press, in addition to carrying the type forms, also served for ink dis-

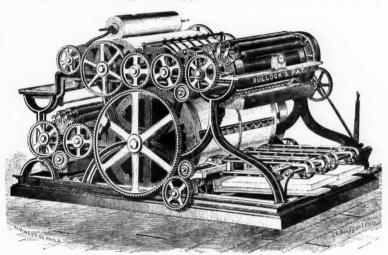
tribution and supplying ink to the form rollers. Below the main cylinder there was an ink fountain, with ductor rollers conveying ink to the ink distributing surface of the main cylinder, which comprised more than half of its area. The ink distributing surface being lower, or of less diameter, than the form of types, passed the impression cylinders without touching them. For each impression cylinder there were two form rollers, which rose to ink the form and fell to receive the new supply of ink for each impression. On a ten-feeder press there were ten impression cylinders and ten sets of form rollers. The main cylinder revolved at a speed of 2,500 an hour, taking ten impressions at each revolution, giving a product of 25,000 impressions an hour.

The Hoe type-revolving presses were known among the printers as "Lightning" presses, though that name was not officially used by the manufacturers. The advent of an effective, thoroughly reliable machine, which with four impression cylinders, and one type form of the largest sizes then in use, could give 10,000 impressions an hour was a greater event than we can well imagine in these times. Its nearest rival were two-feeder flat bed presses of the type here illustrated, this particular one made in London by Middleton. R. Hoe & Co.



Sectional drawing showing how Richard March Hoe assembled ordinary types around a cylinder safely and practicably by merely beveling the column rules. This simple idea was the basis of his fame and fortune.

had made presses similar in principle to Middleton's, which itself was based on one of König's earliest presses of 1815. The type-revolving cylinder printing machines were quickly made for four, six, eight and ten feeders. They were used by papers of large circulation throughout the world. The British Government extended Hoe's patent by act of Parliament. Ultimately Richard March Hoe established a factory in London to take care of the European demand. Later on a two-feeder type-revolving press was made for bookwork and, later still, a one-feeder type-revolving press for bookwork. The name of Hoe thus earned a world-wide reputation. Its manufactures were unequaled in quality and durability. When the last type-revolving press was built and sold in 1876, Richard

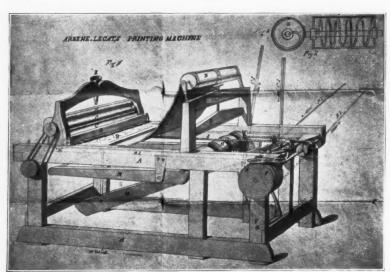


Bullock's Web Perfecting Press as it was in 1866, without folding mechanism.

March Hoe had made his firm the preëminent press builders of the world in inventiveness, efficiency and output. It was leader also in the manufacture of electrotyping, stereotyping, lithographing and binding machinery, as well as in every kind of tool and appliance used in the printing and allied trades, including wood work, such as cases, cabinets and equipment of like nature.

When our Civil War began, the circulation of many newspapers outran their printing facilities. In 1861 the New York Tribune had the highest circulation and the largest pressroom equipment. Thomas Rooker, superintendent of printing for Horace Greeley and his partners, had been investigating the new papier maché process of stereotyping which had been used by the London Times since 1856. Richard March Hoe was consulted. He advocated the continuation of the use of one form, and proposed to build for the Tribune a twenty-feeder type-revolving press, with an output of 50,000 impressions an hour. This press would have been 36 feet high, and would have necessitated a new building. Rooker finally had his way, which was to duplicate the forms by stereotyping, so that two or more might be printed simultaneously. This new method was the beginning of the end of type-revolving presses. On August 31, 1861, the New York Tribune was printed from curved stereotyped plates, the first used in America. The typerevolving presses printed from curved plates as easily as from type forms, and their sale went merrily on.

While success thus crowned the life and labors of Richard March Hoe, a man with more advanced ideas appeared on the scene and gave to the printing world the web perfecting press. William Bullock was born in 1813 in Greenville, Greene county, New York. He became an iron founder and machinist. He later became a patent attorney in Philadelphia, and in that capacity secured a patent for Arsene Legat's invention of a platen machine for printing wall papers from rolls or webs of paper. We show a picture of this machine, reproduced from the original pencil drawing made by Bullock when applying for a patent on behalf of Legat. It was from this machine



Arsene Legat's platen machine for printing wall papers from a web or roll. It was from this machine that Bullock got the idea from which he developed his web perfecting press. The pencil drawing from which this reproduction is made was done by William Bullock, while acting as patent attorney for Legat.

that William Bullock (as he was wont to say) received the idea of a press printing from a roll of paper, which he afterwards developed into a web perfecting press, printing on both sides. Rowland Hill and Wilkinson had both conceived the same idea and failed, because of the seeming impossibility of holding type forms in the cylinders. Just what steps Bullock took to make his ideas practicable and salable we do not know. Evidently he lost no time in experimenting. He became the publisher of the Banner of the Union in Philadelphia in 1849. Later on he removed his publication to Catskill, New York. There he is said to have built and used a wooden cylinder printing press, which was a forerunner of his important invention, though operated by hand by a crank. When curved plate stereotyping was successfully introduced in America in 1861, Bullock appears to have perceived the utility of it on a perfecting press, fed from a roll. In 1863 William Bullock produced a web perfecting press, substantially the same as the press without folding mechanism, shown in the accom-

panying illustration, reproduced from a wood cut made in 1866, in which year there were in the plant of the *Philadelphia Inquirer* two single and one double Bullock web feed perfecting presses in successful operation, the singles each producing 8,000 perfected copies, or 16,000 impressions an hour, and the double 15,000 perfected copies an hour.

In 1867 Bullock was fatally injured while superintending the erection of one of his presses in the plant of the *Philadelphia Public Ledger*. He died on April 12, 1867, as he was about to reap the reward of his ideas and labors. At the time of his death the Bullock Printing Press Company had been organized, with a factory in Pittsburgh and offices at the

corner of Third and Wood streets of that city. Not a few of the presses were sold. The Bullock press of the New York Herald. printing and cutting two copies at each delivery, produced, with three attendants, 30,000 impressions an hour. The New York Sun had seven Bullock presses, and in describing them said: "When our seven Bullock presses are working, we can turn

off, without extravagant assertion, 210,-000 copies an hour." We believe impressions and not "copies" was meant. After Bullock's death the Bullock press was made still more formidable to competitors by the addition of a folding apparatus. One of our illustrations gives a view of Bullock's press in its final developments.

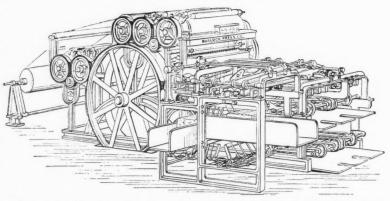
Thus the supremacy of R. Hoe & Co., which had been unchallenged for thirty years, was in danger. That firm hastened to bring out a web perfecting press, making its last type-revolving press in 1876, by which time it was delivering many of its web presses. Expensive patent litigation ensued. It was difficult to defend the Bullock patents in all their details. The company manufacturing the Bullock invention succumbed to opposition and vanished from the scene. In losing William Bullock the company had lost an indispensable asset.

The life of Richard March Hoe was uneventful. Although he acquired im-

mense wealth, he gave unremitting attention to the operations of his great factories. He established a school for his apprentices and in his latter years gave a commission to a leading dealer in rare books in London to assemble a complete library of books relating to printing. This bookseller formed the library, and before shipping it to New York, printed a catalogue, with the title "The Literature of Printing: A Catalogue of the Library illustrative of the History of Typography, Chalcography and Lithography of Richard M. Hoe. London: privately printed at the Chiswick Press, 1877," pp. 149.

privately printed at the Chiswick Press, 1877," pp. 149.

This library was never seen by its owner. It was his intention to build a residence in which ample accommodation for his newly bought books was to be provided. The erection of this residence was delayed and meanwhile the boxes containing the books were put in storage. On a visit to Europe in 1886, Richard March Hoe died suddenly in Florence, on June 7. He had the honorary title of "Colonel," having been appointed to the staff of one of the governors of the State of



Bullock's Web Perfecting Press as he left it in 1867, with folding mechanism. It was advertised "to fly the sheet flat, or fold it three or four times at will, or cut, fold and paste as fast as printed."

New York. Those who worked with him held him in affectionate respect — a quiet, assiduous, friendly employer, appreciative of talent and good workmen, and ever intent upon maintaining the high reputation which he had earned for his great House. This seems to be the whole story of the useful but uneventful career of this plain American citizen.



BY F. HORACE TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

## Data as a Singular

A. B., Greenwich, Connecticut, expresses his opinion thus: "The use of the verb is as predicate to the noun data has become quite common, many Columbia University instructors and professors having formed the habit. I do not think it defensible in any way."

Answer.— I do not think it defensible in any way either. But if any one knows anything to say in defense of "data is" instead of "data are," I should be glad to hear from him (or her, of course). I imagine those who use it as a singular count it as collective, but data is a plural word, and I can see nothing but error in its use as singular.

## A Question Mark Outside Quotes

F. D. S., Port Jervis, New York, writes: "We would be pleased to have your opinion as to the correct position of the question mark in an advertisement which reads, Are you the man who "never reads advertisements"? The compositor claims the quotation marks should go outside the question mark. The proofreader claims the quotation marks refer only to the 'never reads advertisements,' and that the question mark should be outside the quotation marks."

Answer.—The proofreader is right. The quotation is only part of the question asked, and the quotation marks should not be outside of the question mark. If the whole question were quoted, the question mark should be inside. It is a distinction that is often neglected in print, and one that is often made where it is better not to be made. For instance, where a fragment is quoted within the sentence, and has a comma after it, the comma is better placed within the quote marks, though logically it would be outside. This is because logic is overruled in favor of looks; but in the case of a question mark or an exclamation point logic rules, since it does not involve any bad looks. In the case of semicolon or colon, usage is not so well fixed, as they do not present the same objectionable break as the comma and period if placed outside.

## A Typographical Error in a Dictionary

C. A., San Diego, California, sent me this: "For some years I have read with much interest and profit your articles in The Inland Printer, as I also am a member of the downtrodden guild of proofreaders. Some time ago, having occasion to consult the New Standard Dictionary as to Nassau, you can imagine my astonishment to find it, on page 1651, set forth as 'a seaport on New Province Island; capital of the Bahama Islands,' etc. My edition of the dictionary is dated 1916. I do not know if the error has been continued in subsequent editions, but thought you might be interested in the matter, as our everyday works of reference are assumed to be immaculate in statements of fact."

Answer.—Immaculateness in statements of fact does not necessarily imply typographical accuracy. It is as sure that the writer for the dictionary meant to write New Providence as it is that C. A. noticed the error in print, though it is not

certain that it was correct in copy. The expert in pronouncing sent in some copy in which he wrote prounce for pronounce, and Province may have been written for Providence. Dictionaries absolutely without typographical errors are never made. Proofreaders are no more downtrodden than any other workers, and may be good without being perfect.

## Some Grammar Questions

P. J., New York, asks: "Is the following sentence, quoted from a well-known novelist, grammatically correct: 'Nothing existed in the world but just they two'? If so, would it be equally correct to say, 'That dismal region became a paradise for just them two'? I should also like to inquire as to the grammatical correctness of the following: 'She decided that she would go back and see if Mr. Armsby were still at the office.' 'From where he lay he could see a single star and tried to reckon whether it were Spica—or Altair—or . . .' Would these also be correct with was substituted for were? Is the phrase '. . . presented by any delegate whomsoever' correct? Are the commas properly placed in the following sentence, or does this punctuation seem to call for a singular verb: 'Jonas Clinton, and subsequently his successors, have been honored in the same way'?"

Answer.-The well-known novelist quoted from wrote in a way not common among ordinary people, but in accordance with principles of grammar that are usually clear but a little puzzling when one has to explain them by analysis. Grammatical correctness, in other words, is not always apparent to one who does not perceive the relations of the words in a sentence when the words are of ambiguous classification. In the first sentence here questioned are two words that are used in various connections as different parts of speech or in different ways. One of them is but, which is sometimes a preposition, sometimes a conjunction. We are not far from clear in understanding the choice of words in our sentence if we realize that here but is a conjunction and means except, and that the pronoun challenged is nominative, stands for a name only as subject, not as object, therefore "but just they two." As to the next question, the case is utterly different. For is a preposition and of course is followed by the objective case, which is these or those, according to nearness or remoteness. Use of them in such a relation is colloquially current, but not sanctioned for literary usage. The question of choice between was and were is not one that can be answered dogmatically, but must be left open for personal decision. My own choice in the sentence in question would be to say was, but some people still believe that such sentences should have the subjunctive were. My choice in punctuation in the sentence last quoted would be to omit the commas altogether, but such commas are frequently used in good work, and when used can be placed only as indicated. The singular verb should not be used. These are all matters that proofreaders should not interfere with, but leave as they find them, leaving the responsibility in the proper place, with the authors.

## Music Engraving and Printing

BY STEPHEN H. HORGAN



MUSIC composer asks for a description of the technique of music printing. His publishers will give him little information regarding it beyond the cost of editions, title pages, paper, etc. A search of the libraries resulted in no book or description of the methods used for engraving and printing music. Therefore he thinks its publication

here would greatly interest his brother composers and music lovers generally, and also be of some interest to those in other branches of the printing industry.

It is to music printing that we owe at least two great discoveries: Lithography and the celluloid film used for moving pictures. Alois Senefelder, who invented lithography, complete, got his first encouragement from Herr Gleissner, the Bavarian court musician who gave him a trial order, which was for printing music. This proved surprisingly successful and they went into business as music printers. Rev. Hannibal Goodwin, of Newark, New Jersey, strove to find a cheap method of printing music for his church choir. He invented the plan of arranging musical characters on a large board, which was afterward photographed and music plates photoengraved from the negatives. The present writer put this invention into practical use in 1881. Mr. Goodwin then thought he might find a transparent substitute for glass in negative making and the result was the celluloid film in use for negatives and moving picture films.

In music engraving and printing, as in so many other inventions connected with the graphic arts, the oldest method is the best. This method was to engrave the music, intaglio, on a copper plate, and it was in use before lithography was discovered. It is the method still in use for a limited, de luxe edition of, say, five hundred copies. The strong black notes and the crisp lines make the music more legible, and the reading of it is least injurious to the musician's eyes. Music so printed can be distinguished by the plate mark of the intaglio plate.

During the first half of the nineteenth century, when editions of over a thousand were required, it was customary to pull transfers from intaglio engraved plates, transfer these to lithographic stone and print the music in the lithographic manner. The intaglio plates were filed away, and when reprints were required fresh transfers were pulled. For these engravings thin polished sheets of copper were used.

To cheapen the method of producing these intaglio plates, pewter plates, specially made of an alloy of lead, tin, zinc and copper, have been substituted. The lines of the music staff are scratched in the plate and the music characters are punched in, the procedure being about as follows: The engraver engraves the music staff by drawing across the plate a fivepointed steel rake with a T square as a guide. Then he sketches with a pencil on the pewter plate the music from the copy before him. With the T square vertical pencil lines are drawn on the staff as guides for engraving the stems of the notes as well as for the bars. These vertical pencil lines are also necessary to guide the punching of chords, when the notes must be exactly over each other. There are at least one hundred steel punches required by the music engraver, ranging in size from the G clef down to periods. Much practice is required to learn the exact weight of the blow from the hammer for each character so as not to punch too deep and raise a burr around the character.

When a page is engraved, the surface of the plate is rolled up with a light green or blue ink and a proof taken on a copper plate press, which shows white music characters on a dark ground. The reason for the light colored ink is that corrections made can be indicated in black ink and be easily distinguishable. Corrections are made on the plate, thus: In the case of the removal of characters by first indicating with calipers on the back of the metal plate just where the note is to be removed. The music plate is laid face down on a polished plate of hard steel and the metal behind the note punched up from the back. The punch usually raises a slight lump on the surface; this is polished down with a piece of Scotch stone and the scratches burnished out. When the correction is punched in and the staff lines engraved properly it is impossible to detect where the correction was made.

After the proof from the intaglio engraved pewter plate is O. K.'d it is turned over to a lithographer, who pulls transfers from it to print either from stone or direct from grained zinc or aluminum plates on a cylinder press. Of course clean proofs from the intaglio plate make first-class copy for reproduction by photoengraving or photolithography, the same size, or, reduced.

Cerotypy, or wax engraving, is also used for engraving music, and although it gives an excellent electrotype it is not as practicable as the punched pewter plate method, or as typesetting.

The chief difficulty in the composer's and publisher's mind when about to produce a new piece of music is whether it will "move," as they term it. Will the piece be popular or not? If that could be predicted the size of the first edition could be determined and the method of engraving decided upon. To get a few hundred copies of the author's manuscript quickly, and at little expense, is the problem, which is solved in this way: There are skilled music writers who, with a pen and litho transfer ink, copy the manuscript on litho transfer paper so well that it can scarcely be distinguished from engraved music. The written music on this transfer paper is read by the author and corrections are suggested, for the transfer must not be rubbed in any way. The transfer is then "laid down" on stone or grained metal and the small edition printed and distributed among friends and musical critics to get their judgment on how the music will "take" with buyers. After this try-out the next edition is decided upon. Frequently the music never goes farther than the experimental edition.

For large editions of music there is no method that can compare with the typographic one. For this typefoundries supply exquisitely cut characters in several faces and various sizes. Formerly typeset music was easily determined by the breaks in the lines of the staff but, with printers who specialize in music, broken lines are seldom found. The printing is always done from electrotypes of the type, never from the type itself.

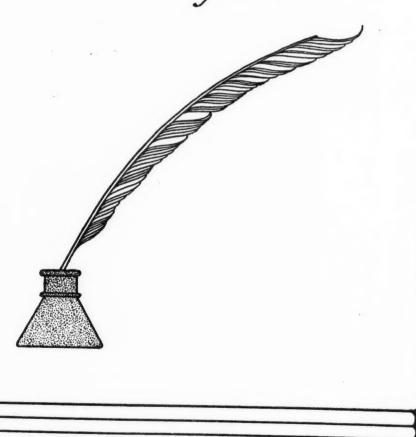
In conclusion it might be said that for small editions of music, the autographic method of writing music on transfer paper for litho printing is at present the most practicable one. Editions which are somewhat larger are best engraved and punched in metal plates and printed in the planographic manner, but for the largest editions it will be difficult to improve on typeset music printed from electrotypes.

## A FINE POINT

- "What are you doin' of, James?"
- "Sharpenin' a bit o' pencil."
- "You'll 'ave the union after you, me lad. That's a carpenter's job."—Punch (London).



On the following pages are shown a few suggestions for letter-head arrangements



EVERETT R. CURRIER RANDOLPH BOYLE



DIRECT-BY-MAIL ADVER TISING

## EVERETT CURRIER LIMITED

PRINTERS

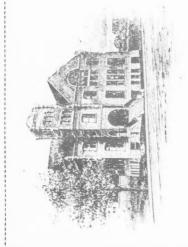
27 EAST 31# STREET: NEW YORK TEL. MADISON SQ. 8891 The letterhead above reflects simultaneously a fine appreciation of craftsmanship and businesslike directness. The illustration of the medieval comp. is the Currier trade-mark, the technique being such that it has a decorative as well as pictorial merit. Printed in black and red on white laid writing paper of excellent quality the original will appeal to the most discriminating buyers of printing and leave unquestioned the ability of the Currier organization to meet the most exacting requirements.



## LEONARD M. WADE

Linotype Composition

128 HALLECK STREET . PHONE SUTTER 4784 SAN FRANCISCO In spite of its conventional arrangement the original of this heading has a lot of pep. The stock is light yellow, the inks black and red. Pleasing results here follow the use of three type faces because of the harmony existing between them. It would be altogether different if Copperplate Gothic, Caslon and Persons had been used. If every one had this designer's ability to select types that look well together we would not be forever objecting to the use of more than one series.



## THE WORCESTER HISTORICAL SOCIETY

39 SALISBURY STREET
WORCESTER, MASSACHUSETTS

FOUNDED 1875

INCORPORATED 1877

With the wood cut illustration printed in rich brown (red hue), which suggests etching quality, and the type in black on musty white linen stock, an atmosphere in thorough keeping with the subject is created by this letterhead. Can you conceive of a treatment more appropriate? We must not forget, too, the effect of dignity reflected by the tasteful design and colors and the quality paper.

## National Philharmonic Association

JAMES J. BUNTON . . . . . President
CHANLES MILTON . 11 Vice President
WALTER W. HALL 11 AV Vice President
HUGO FINTH . . 31 d Vice President
MARBORN CORE . Secretary I reserve



OPFICE OF THE SECRETARY-TREASURER
Number 640-642 McGill College Avenue
Phone . . . . Uptown 5839
Code . . . Philharmonic, Montreal

MONTREAL, 26.

The circle and rule device here lifts a commonplace design out of the rut. The original is quite striking, the rules being in bright yellow-orange, and the type in deep green on medium green paper. The handling of individual names is neat.

## THE KENNEDY COMPANY Designers & Printers

THIRTEEN-TWELVE WEBSTER STREET OAKLAND, CALIFORNIA

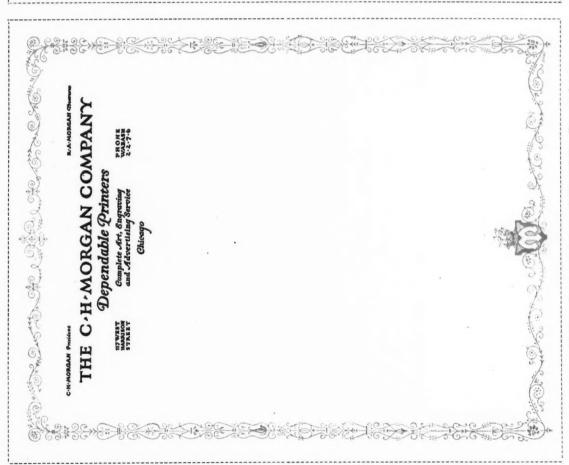
Specializing in the economical production of letter heads, typographical letters, illustrated letters additions in the economical products and booklets

Sometimes, to relieve a jam at the top, a portion of the copy is placed at the bottom of the letterhead sheet. Often, as here, character and added interest are given the heading. Original was two-fold size and printed in green and black on India linea-finish stock.

JOHN L. GRIMES
A D V E R T I S I N O
PORTSMOUTH OHIO

This might be called a semiprofessional letterhead. It is plain although characterful, and must influence a lively interest. The placing of the ornaments is unusual, which, of course, is responsible in large measure for the striking effect created by the small design.

created by the small design.



Borders around letterheads are sometimes permissible and if well executed, not too large and in keeping with type or lettering, add distinction as in this instance. In the original the border is light olive and the type black on white stock.

The Kennedy Company · Advertising Typographers Number 1312 Webster Street · Oakland, California Here is a decided novelty in letterhead design, but not half so attractive as the original, on which type is black and ornament gray, the stock being light tan, ribbed, with deckled edges at top and bottom.

WE are specialists in the economical production of BOOKLETS & FINE COLOR PRINTING

LETTERHEADS

AD COMPOSITION ENGRAVING

DESIGNING

Offering to Advertisers A Complete Service - Plans · Copy · Designing · Typography · Engraving · Printing Binding

## THE CASLON COMPANY

3101 MONROE ST · TOLEDO · OHIO



We have always admired this letterhead for its beauty, dignity and simple directness. It is a style that any one can follow; in fact, the most conventional and most logical arrangement possible. The single spot of color, embodying in reverse the monogram "C-P," adds life and color without detracting in the least from the main issue.



Catalogs Booklets



Here the designer was out to make a smash and he landed vigorously. While interesting and effective it is of a type that becomes tiresome when seen often. The original is in orange and black on excellent bond paper of heavy weight conforming to the strength of the design.

## FRANKLIN PRINTING COMPANY

FOUNDED BY BENJAMIN FRANKLIN IN 1728



NEW YORK OFFICE 200 FIFTH AVENUE

## 514-520 LUDLOW STREET, PHILADELPHIA

This letterhead is both dignified and impressive. If you could see the original, printed on one of the best-grade standard bonds of heavy weight, you would say immediately it suggests a high-grade house. Color is not so essential on letterheads as on many other forms of printing, as, of course, they do not have to compete for the eye. Better a one-color job on good paper than a two-color one on cheap paper every time.

# FRANKLIN PRINTING COMPANY: PHILADELPHIA

FOUNDED IN 1728 BY

BENJAMIN FRANKLIN New York Office: 200 Fifth Avenue

514.520 LUDLOW STREET PHILADELPHIA

Another Franklin letterhead, which, besides possessing the desirable qualities of the one shown above, is a little less conventional and, as a consequence, more interesting perhaps.

RESEARCH DEPARTMENT

## K. Leroy Hamman

Advertising
316 THIRTEENTH STREET OAKLAND
TELEPHONE LAKESIDE 3260



Note particularly the pleasing contour of the design above, which gives it grace. It looks lively, too, and in spite of the comparatively small types used it has considerable strength, for the white space around and throughout the group makes it stand out. Original in black and red.



# Chambers Opera Wouse

-Joe Chambern : Swuer and Sanager --

NEW: YORK: REPRESENTATIVES :: KLAW: &: ERLANGER: NEW: AMSTERDAM THEATRE: BUILDING: FORTY-SECOND: STREET; NEAR: BROADWAY

Tallavega, Ala.

Here is an example that illustrates a proper and effective use of a panel. It was executed perhaps fifteen years ago by Lennis Brannon, of Talladega, Alabama, yet would be perfectly proper today. Its rather ornate character is appropriate to a theater, but to appreciate it you should see the original in black and deep red on brown linen-finish stock.





BY I. L. FRAZIER

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

## The Letterhead

It has been said that three-fourths of the total business of the world is transacted by mail. While this is possibly too liberal an estimate, there can be no doubt whatever that the most vitally important tool in modern business is the letter. Such being the case, the letterhead design, as well as that of the accompanying envelope, is more important than many credit it with being.

Louis Victor Eytinge, in "Sales Stimulating Stationery," published several years ago by The Mortimer Company, Ottawa, Ontario, as one item of an extensive advertising campaign, remarks as follows: "The letterhead is the most neglected tool in the advertising man's kit, when it should be one

out-of-date, slow, dead, inexperienced, fly-by-night or a maker or vendor of shoddy merchandise. As clothes may be said to make the man, so may the letterhead be said to characterize a business house, in the one direction at least. Again, so much — this time for the importance of the letterhead.

To the compositor or typographer the design and setting of a letterhead open up opportunities for the display of ability and originality not found in the ordinary work which falls to his lot. It offers him a chance to "spread himself," sometimes to the extent of using two or three colors. The copy is usually — and, let it be said, preferably — brief, and the matter of time in so far as it concerns the actual work of composition

FERDINAND SCHURZ, M. D.
PHYSICIAN AND SURGEON
BELLVUE, MICH.

Fig. 1.— A typical professional letterhead. While modifications in the style of type are permissible, faces that approximate the appearance of those commonly employed. To be in good taste the letterhead of the doctor, lawyer or minister must be set in small type without ornamentation of any kind.

of the most serviceable. Too often it is a hodge-podge of inharmonious typography or a smeary spread of factory picture or futurist color design, taking up more than half the sheet. The letter's heading, that which distinguishes the stationery more than anything else, can be made one of the strongest supports of the campaign. It can be made simple and dignified, vividly virile, strong in selling value or heartily human. It can even indulge in a serio-comic smile at times. As much daring, as much originality, as much plain nobility, as much force, character and effectiveness can and should be in the letterhead as in the display copy. Pennies spent in improving the stationery pay dollars in profits." So much for the possibilities in the design of letterheads.

The character and standard of efficiency of any business are reflected in its personal correspondence. A letter sent out by a business house is no less a representative of that house than one of its salesmen. A weak and tasteless letterhead, poorly printed on cheap, shoddy paper, suggests to the recipient that the firm sending it is a cheap one and one that deals in shoddy goods. Such letterheads are a great handicap to the otherwise efficient and reliable business houses that cling to them, particularly in quarters where these firms are unknown. Happily the number of good firms using shoddy stationery is smaller than it used to be, and we are pretty safe in judging the firm writing on unattractive stationery as being

is slight, leaving no valid excuse whatever for one who fails to give the necessary care and thought to design.

In determining the style of typographic treatment the compositor or designer should faithfully consider the tastes of his customer, the nature of the business or profession and the products to be sold. That is essential if the stationery is to be truly representative and thereby fully effective. Diamonds, works of art, professional services, fine period furniture and the like can not be represented by cheap, gaudily printed, flamboyant stationery. Conversely one can not fully appreciate the efforts of a machinery manufacturer who writes on delicate, heliotrope paper with an engraved heading such as would properly represent a jeweler. These points are made in passing, for mention, it seems, should be unnecessary. Their appreciation ought to be conceded along with an acknowledgment of common sense, though we know of many to whom we are willing to concede common sense who do not fully appreciate such points.

As regards the style or manner in which letterheads are set, there are no definite rules except that the letterheads should be good and representative. True, we ordinarily make a distinction between what is termed professional stationery and stationery for general business purposes. The former consists of headings for lawyers, doctors, etc., and are usually set in smaller type than that which is used for the general run of



## COLUMBIA

## RECORDS

COLUMBIA GRAPHOPHONE COMPANY 174 TREMONT STREET, BOSTON



Fig. 2.— Here the illustration of the article manufactured and sold adds value to the letterhead by showing what the article looks like. While satisfactory for letters to dealers who look upon the instrument from a merchandising standpoint, such an illustration is not so good for letters to the prospective final purchaser as an illustration of the character found in the letterhead below.



## The Aeolian-Vocalion

Fig. 3.— By suggesting the pleasure of ownership the illustration in this letterhead performs the first act of selling; it creates desire.

letterheads. On professional headings the type is placed in a small group in the center of the sheet or in the left-hand

class of work ornament is taboo, and the limitations of design are marked within narrow limits. On stationery for general business purposes, on the contrary, there are no such limitations - everything that is representative and within good taste will go.

In the interesting booklet of The Mortimer Company, already referred to, Mr. Eytinge admonishes his readers to keep constantly before them the three words "Do Not Overdo." To illustrate his point he reproduces two letterheads used by florists which, although the work of artists, have the same application to type display. On "one the name is heavily embossed in huge letters against a background of yellowish haze that might be either fir trees or fir fronds. The red of the bricks, the brown of the firm name, the black of the jardinieres, the dark green of the occupations, the embossing on grayish paper of considerable thickness, make this an expensive sheet that seems heavy and cumbersome. Alongside it on my desk is a dainty thing in two tints only, but these suggest the

appealing green of flowers. A bit of the window is shown, with a crowded vase of flowers against its light, and hanging thereto the card, 'Flowers for Her.' Hand lettering gives the name, address and phone numbers, while down in the lower left-hand corner, close to the bluegreen border, is the single word 'Flowers.' I do not know of anything neater, more appropriate to the business than this heading.'

The practice of using illustrated letterheads for business correspondence is constantly on the increase. Letterheads of this kind can be used by practically every business firm for all kinds of correspondence, although they are particularly effective on selling letters. The purpose of these illustrations, of course, is to impress upon the reader some point about the product that may be entirely foreign to the text of the letter and which could not very well be included

While the plain illustration of the article manufactured or sold is better than none at all - in those cases, of course, subject to the use of illustrations - a distinction must be made in favor of illustrations which sell through creating desire over those that merely describe and show what the article looks like. When, for example, letters are sent out by the Ideal Stencil Machine, the letterhead is not a one-color thing with a "still life" picture of the machine in one corner. That company's letterhead shows a busy shipping room with the machine in operation, and you

get an idea of the efficiency of the system, and of the speed, safety and reliability of the machine. One is more impressed corner. Fig. 1 is a typical professional letterhead. On this by seeing a device in action than by seeing it standing idle

## Steuerman Service

illustration · typography · printing

65 Duane Street NEW YORK Telephone WORTH 3362

Fig. 4.—This letterhead is featured by its unconventional arrangement and display as well as by the ease with which it is read.

## Arts and Crafts Association

ANTIQUES BASKETRY JEWELRY



Wellsboro, New Jersey

- Imagine this heading printed in black and yellow-orange on a velvet-finished white laid, and you have a picture of beauty. It is just right for the artistic character of the user's products.

and unexplained. As an example, contrast the Columbia letterhead (Fig. 2) and the Aeolian-Vocalion design (Fig. 3). In the former we have quite a faithful descriptive illustration of the Columbia machine; in the latter the pleasures of ownership are pictured. Going out to an even number of ultimate phonograph purchasers, letters written on the Aeolian-Vocalion heading will sell more machines than letters on the Columbia heading will, everything else being equal. Why? Simply because the former has the faculty of creating desire in the mind of the recipient.

While the designing of such letterheads is, of course, outside the field of the average reader of this department, the idea, because of its wide application, is nevertheless worth a nook in his brain. Furthermore, a lot of you fellows are going to be advertising managers or employing printers some day, when the idea will help you if it doesn't right now. Bec. A. J. Bradener, Finds
W. C. Williams, Freiner, Conf.
Med. A. T. Greener, Freiner
Med. A. T. Greener, Freine
Med. Bus Annes, Freiner
Med. Bus Annes, France

First Christian Church Choir

Patoner, Whishousa

Fig. 6-Text type is well employed when used on church printing. Original is printed in yellow and black.

The Sweet Shop

Sedas Cigans Conjections

Sekunas City, Kansas

Fig. 7.—The daintiness of script or italic functions admirably in giving appropriateness to the confectioner's letterhead. Original in yellow and black on brown stock.

The Kennedy Company · Printers

1312 WEBSTER STREET OAKLAND, CALIFORNIA
TELEPHONE OAKLAND 75

Fig. 8.— While borders are not recommended as a regular and essential feature of letterheads, there are times when they can be used to advantage. They may add character and distinction.

A rather recent development is the four-page letterhead, valuable in many cases for the opportunity it gives the business house using it to incorporate some advertising with its letters. It seems preferable to enclosures, in that it does not give the letter a circular appearance, because it is more dignified and because, with the advertising on the second and third pages of the folder, it does not detract from the letter typed beneath the heading of the first page. The opportunities for striking displays in these four-page letters are practically without limit. The development of halftones suitable for printing on bond paper has popularized illustrated letterheads, although bond paper is not essential.

The standard size letterhead is 81/2 by 11 inches. Strange to say, the standard size envelope, the No. 63/4 "government," is 61/2 by 35/8 inches, for, to make a good fit, the envelope should be 53/4 by 3 inches. The large "official" envelope is also extensively used for business purposes, as it is thought to contribute a suggestion of importance to the letter it holds. The most common size of "official" envelope is the No. 10 "government," measuring 91/2 by 41/8 inches, which takes a letter sheet of two parallel folds. Distinction is given business stationery by folding the standard letter sheet twice so that when folded it measures 51/2 by 41/4 inches and by using the "baronial" envelope, which measures an eighth or a fourth inch larger each way. This kind of envelope is preferable for private or semiprivate purposes, especially if the letter sheet is used as a double note sheet. Another size of sheet used for men's personal correspondence and to give an exclusive or elite appearance to commercial stationery

measures approximately 71/4 by 101/2 inches. It is called "twofold." When given two parallel folds this sheet fits into an envelope measuring 71/2 by 4 inches.

In determining the proper display for a letterhead the first points to consider are the questions "Who?" "What?" and Where?" in the order named. In other words, we should give major prominence to the name of the firm or merchant, secondary display to the description of the business, while the

We should not overlook the fact that there are other things besides the arrangement of type which contribute to the production of a good letterhead. An extremely plain design, supported by good presswork, good stock and good ink, will give a far better appearance than an ornate arrangement of type and a poor selection of stock and ink.

A good, snappy, crispy sheet of bond paper seems essential. It has the substance and crinkle in the hands of the recipient

## Frank J Reynolds

Direct Advertising Printing Engraving Designing Writing Ninety Seven Oliver Street Boston Telephone Fort Hill 2678



Fig. 9.— One might consider the dignity of capitals essential to a letterhead. Here, however, lower-case is used. A gain is made in legibility — and by the appeal of the unusual, because the form is small, the gain in legibility is made without appreciable loss of dignity.

address should be next in size. In the address the name of the city should be larger than the name of the street or building, or at least fully as large. A variation of the above order of prominence is sometimes permissible. In the case of a firm

making or selling a certain brand of goods, the name of which stands for something distinctive in its line, it may be permissible to give more prominence on a letterhead to the brand than to the name of the firm. But usually the firm name ought to be most prominent.

Where there is a considerable amount of matter to be placed on a heading the compositor sometimes has difficulty in arranging it in a pleasing manner. If, however, it is of such nature that it can be gathered into a panel an attractive arrangement may be secured..

When, however, there is but a small amount of text matter, a more simple design, without panels of any kind, is preferable. A rule design, the panels of which the compositor has obviously had trouble in filling, should be avoided. The type matter is most important and the panels should fit the type, the type should not be made to fit the panels.

Avoid having too many type faces in the design. As a usual thing, one style is sufficient for a letterhead. It does not make so much difference what the series is, but it should be appropriate.

that suggests worth and stability. The paper, remember, is like the foundation of a building; it represents the base support which has to carry the weight. No truer words have been written with respect to printing than Strathmore's "Paper

is part of the picture."

What colors should be used? There are still too many people who think a lot of color must be used to get attention. A lot of color may be all right for display cards, posters, hangers and the like - but not for letterheads. For refinement and dignity one can hardly do better than the old standard black and white. With black and white you can make no serious mistake. In any event, the bulk of the printed design ought to be black or cold in tone. A slight touch of warm color. such as red or orange, works up artistically, brightening the job and, perchance, helping to bring out a weak trade-mark. The use of a shade and tint of a color on a stock of the same hue, as, for instance, light blue and dark blue on blue-tinted stock, forms a beautiful

Above all things remember that appropriateness, simplicity, proportion, shape harmony and tone harmony are the five great essentials for pleasing work. In conclusion, we recommend the study of the letterheads reproduced herewith and in our special insert.

effect for two printings.

## THE MORTIMER CO LIMITED

Producers of Thoughtful Printing

EXCELSIOR LIFE BUILDING TORONTO

Fig. 10.—The practice of printing an illustration of a company's product in a tint in the blank space below the heading is sometimes a good one. The typing, of course, is done over the illustration, but considerable interest is nevertheless attached to the letter and to the article or trade mark device, as here.

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### BY ROBERT E. RAMSAY

Author "Effective House-Organs," and "Effective Direct Advertising."

This department takes up the subject of effective direct advertising for printers, both in connection with the sale of their product, and in planning direct advertising for their clients. It is not a "review" of specimens, nor does it treat of direct advertising from that standpoint. Printers are urged to send in specimens of direct advertising prepared for themselves or their clients, in order that they may be used to demonstrate principles.

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Note.—Without a knowledge of the preceding steps in our series this single chapter must necessarily seem incomplete. Let us therefore hastily review those first ten chapters: Our first step was to learn the general aspects of direct advertising, wherein we found a striking lack of continuity. Then we took up the list, learned of its importance and something of its compilation. After that we studied the physical classifications of direct advertising and had pointed out their obvious applications. Following which the interrelation of direct advertising effort with any other publicity efforts was indicated. Next, we took the analysis of the market, the planning of the campaign, and the evolution of the preliminary idea, speaking from the mental angle. The unit or units then had to be planned from the mechanical and physical aspects and this took up one article, which was followed by a separate discussion of the planning of "the outside" and the "come-back" for the different units. Writing direct advertising was thoroughly studied and subsequently we talked over the matter of illustrations and how they could be used. This brings us now to CREATING DIRECT ADVERTISING, which some may think we have already touched upon. We have, but as this article attempts to bring out, this step - the eleventh is oftentimes far more important than any other single step and frequently as important as several of the other steps.

## Creating Direct Advertising

Our situation at this moment in our study of the general subject of direct advertising is much like that of a music student who has been taught all the notes; he is familiar with the instrument or instruments he is to play; he knows how to read music; he has acquired a certain skill through practice; he has decided to make the creation of new musical compositions his work in life; he has specialized in this latter branch, and now he is to write his first musical composition! Throughout this period of study on these aspects of music he has of course played much, practiced a great deal, written some test compositions, and in a way this new step is a repetition of parts of all that have gone before.

Or, consider for the moment the "creator" of some advertising for a certain general or trade publication. He is told what publication it is for - thus he knows the list. He is informed of the size of the advertisement - thus he learns its classification, that is, whether it is a full page, a double page, or smaller. Probably this creator also has the illustration before him, and some one else has relieved him of the necessity of fitting this particular publication advertisement in with others, or with the general publicity scheme of the advertiser. In short, the creator of publication advertising - frequently located within an advertising agency's office - is given practically everything he will need to create an individual publication advertisement except the words (copy) to be used. Of course a campaign is planned, but it is often arranged from the standpoint of the publications to be used rather than from the plan of the campaign.

All of which is mentioned to show how much harder it frequently is to *create* either individual units or complete campaigns of direct advertising than to do similar creative work on other forms of advertising mediums. Hence this special study on just the subject of creating direct advertising.

Now, in order to bring this part down to the actual brass tacks of the situation, let us assume that We, Us & Co. are printers, and that we are going to use direct advertising for our own business, which will include the creation of direct advertising. With all of the preceding ten parts firmly fixed in our minds, how shall we go about creating some direct advertising for ourselves that will give us, in so far as we can prophesy, "the most for our money."

"But haven't we decided all of this before?" some one asks. No, we have not. We have, for example, considered the subject of a house-organ, and we may even have decided that our direct advertising will take that form. But now the order is given us to go ahead. The preliminary survey has been made, our list is being compiled, we have planned the unit mechanically, mentally and physically, we have started to write copy — but it is not yet an entity — not a created thing.

Intangible, this may seem to some. Right here we should stop and consider not only the individual unit, not only the campaign as a whole, but the entire field of our We, Us & Co. publicity, our business in general and all of our competition. Then when we create our direct advertising it will have that individualized appeal and subtle something that makes it stand out from the common run.

To make our creation all the more clear, let us suppose that We, Us & Co. decide upon the house-organ as the physical classification to be used in their direct advertising campaign. Size, shape and all of those other details have been settled before. It is to be a monthly publication, we are told. It would be easy enough to sit down and start another house-organ and not violate any of the points brought out in the first ten articles, and yet not get the house-organ that we should have, because no real creation had taken place.

Fig. 1, showing the subclassifications of house-organs, under the classification of that name shown in our third article, will help to make clear the acts of creation. We first consider six different physical classifications which the house-organ may take — after all of the other matters about it may have been decided.

Shall we use a blotter house-organ?

An envelope enclosure style?

Booklets are used almost exclusively for house-organs; shall we use that form?

Could we use the newspaper style of house-organ?

Magazines are larger and more expensive than booklets; shall we try this style?

Or perhaps something novel, such as a cutout, a loose leaf, or a stepped publication.

Some of these points brought out on Fig. 2 we will have decided early in our creation, but there yet remains the far more important step of analysis of policy, the purpose, and above all the decision as to style, including, as it does, (a) language, (b) personality, and (c) atmosphere.

With Fig. 1 and Fig. 2 in mind, let us begin the creation of the We, Us & Co. house-organ. Let us assume that We, Us

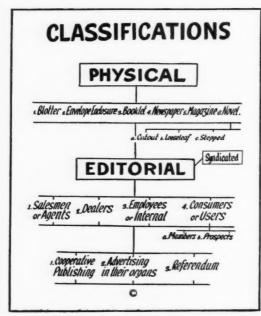


Fig. 1.—Under the classification "House-Organ" we have the various subclassifications shown in the above diagram, all of which must be considered in creating a new house publication. Similar considerations must be given to varying subclassifications under the different classifications of direct advertising.

& Co. is a New York concern. Our house-organ will have to circulate within the New York territory, and we begin to look over our competition. We find Faith, published by Printcraft Press. It falls into the "service-non-business" class, with an atmosphere of philosophy about it. We can check this off on Fig. 2, for unless we are to make our house-organ have an entirely different appeal we will be helping Faith more than we will our own business!

Another booklet type of publication which we shall have to meet in competition is *August Becker's House-Organ*, published in Brooklyn. It is edited by William Feather, and so closes up that avenue of approach.

We look about and find Neuman Brothers have a still different booklet in their Business Language.

James F. Newcomb & Co., Incorporated, also publish a house-organ of the booklet type, supplementing a somewhat similar mental appeal with striking cover designs, an entirely different size, and added novelties.

"We will not create a booklet type," you decide. You think of blotters, but they are often overdone, as indicated in an earlier article.

The newspaper style is undignified for our purposes, yet if we were large volume printers after long runs at low prices, this might be the very type we should create.

If costs must be kept to a minimum there is an opportunity in the envelope enclosure house-organ. Why not? Perhaps we could change from a monthly to a weekly and make it entirely different?

But suppose we pass up the envelope enclosure as being too small, we have left the novel or cutout publication. In Indianapolis we could not use this form, for Barnes-Ross Company with *Ammunition* has the field to itself.

An analysis almost like this faced the internationally known Charles Francis Press something over a year ago, when they called in Thomas Dreier, a house-organ specialist, and decided to create a new printers' house-organ. There were also expensive magazine types of house-organs in the field. How did they get around it? Fig. 3 gives you the answer. They started The Treasure Chest, making it four pages only (approaching the newspaper style), but using an extra good grade of paper.

The house-organ of the Charles Francis Press is, therefore, a *creation* worthy of the house that gets it out. Though it had to enter a crowded field, and though many other competitors have come into the field since its creation, it possesses individuality and distinction.

"Quite right, but the field is now sewed up," some one says. On the contrary, no less than four, perhaps more, house-organs could be started in New York by printers and mailed to the identical lists of all these others (an erroneous supposition, for though the lists overlap, of course, they are not one hundred per cent duplicates) and yet make their impression.

For example, no New York producer of direct advertising is making use of the extra good cover to sell his house-organ. *The Bureau Lens*, issued by The Bureau of Engraving, Incorporated, Minneapolis, Minnesota, is a splendid example of what a series of created covers can do to make the house-organ stand out. Before me are the issues for one year. Each cover is a work of art. In almost every case the cover is largely dominated by black, and in every case it is a bleed-off cover. These covers alone, or others like them, with a minimum of

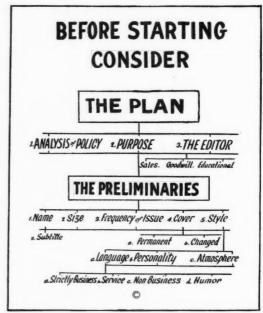


Fig. 2.— Points to be weighed when creating a new house-organ for self or client.

creative effort on the inside pages, would put over a New York printer even against a crowded field.

The Marketing Service Corporation, entering the New York field and wishing to publish a house-organ, chose the bulletin type, legal cap size, four pages only, and issued it weekly. This is another example of creating as well as planning direct advertising, if you get the fine distinction.

"What you say about creating in connection with the house-organ is quite clear now," you remark; "but what about other physical forms?"

The writer chose house-organs because they are the most easily understood and because they require the least explanation as to creation. But the same principles apply with other classifications, as I shall now attempt to show you.

Take the humble blotter. In an earlier number some left-handed compliments were cast its way. The blotter house-organ we voted down as undignified but we have before us a striking

example of how brains (creative material) can be applied to blotters to make them valuable in the printer's field. Here in Fig. 4 we have a reproduction of a blotter issued by Martin Printing Company. Personally, we vote these blotters good in every particular except one, and there they fall down hard—there is no city shown. We know the name, the address, the telephone number, and doubtless that is all the local inhabitant of long standing needs to know, but why not add the city and State? But to return to the creation idea; here no space is wasted on reprinting the famous sly saying of Helbert Ubbard, Ralph Emerson Willdo, or some ancient Chinese

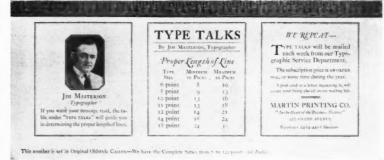


Fig. 4.— Showing the application of proper creative principles to the blotter form of direct advertising.

You perhaps wish to show some of your work in your direct advertising, no matter what the classification. There are several ways of doing this. Not a few printers run extra editions and tip them onto their broadsides, mailing pieces, house-organs, etc. Others make halftone reproductions, with and without the tint block.

Literally hundreds of these reproductions were found among so-called printers' publicity, but they were not creations. Fig. 5, however, is a real creation. It represents a double-page spread in a house-organ, but it could be used equally well in a broadside or a four-page letter.

"Why do you call that a creation?" is the query.

Because it is put in a form that will appeal to the average prospect, and serves the prospect. In other words, it is issued not simply as an indication of how one printed piece looked, but it is the creation of an idea in the prospect's mind because it shows several units and all with one underlying thought—the use of type, rules and ornaments. This was taken from a house-organ of Speaker-Hines Printing Company, Detroit, Michigan. It is a new and creative application of the old idea of reproducing some of your work to show possibilities to others. It indicates how in creating a piece of direct advertising the viewpoint of the user should be kept immediately before the mind's eye.

Now for a "bad" example. We shall refrain from giving the name, but the moral will do. The printer wished to show some of his work for customers, and in a new way. He wanted the customer to know about embossing, so while embossing some menus for the "Soiled Spoon" Café in his city, he ran off a big extra edition. These were overprinted with the name of the house-organ (principle remains unchanged, even though some other physical form had been used). The fly in the ointment is the fact that the house-organ is considerably smaller than Mister Roasta-beefa's menu, and so the guillotine cut right through a part of the café's name and generally upset the design! Yet this is supposed to help create customers for the producer! A good creative idea that went wrong.

Suppose the service that you have to sell is purely a type-setting one, how can you create something worth while in direct advertising? An excellent example of this kind of advertising is a simple folder mailing card issued by the Superior Typesetting Company, of Chicago, announcing the addition of Cooper Black to the company's assortment of display type faces. On the front there was the one word "punch" with lower-case letters throughout. The recipient is served because your created effort tells him some news. Personally, we think this message should have been confined to the subject of Cooper Black and the other three stories told in later mailing cards, but the idea shows how after a simple mailing card has been chosen, a house with ideas can sell regular services in a new way.

Now and then humor will get your prospect's attention. Humor must be handled with care, and personally we are afraid



Fig. 3.— Use of paper and to some degree physical makeup to give personality to a printers' publication, created by Thomas Dreier for Charles Francis Press.

philosopher. No cartoonist has been called in to caricature the animals; no artist's time has been wasted drawing filigree borders.

Three small rule boxes keep the measure short — always a difficulty on blotters — and with the rule, the table of lengths and other such comment, we get *service*. We are told something worth knowing, and told in a new and pleasing way. That is the aim of creation.

So the simple blotter can be created.



Fig. 5.— Displaying work you have done for others in such a manner as to make it creative in its appeal to the prospect and not simply a selfish plea for business.

of it, but Fig. 6 shows how J. W. Clement Company made good use of a familiar cut and tied it up with their business and at the same time served the prospect with their creation. Ordinarily, stock cuts should be shunned by the printer because of the possibility of others using the same illustration, but at times they serve their purpose admirably.

Just to send a prospect a piece of direct advertising frequently does not require much creative work; it is like writing a man a letter. But writing a letter or other form of direct advertising that apparently, at least, had a reason for its being written, that is the acme of creation. In June we went to Milwaukee, Wisconsin, to the convention of the Associated Advertising Clubs of the World. There were some 2,500 of us there. Not a few were direct advertising men. But so far as we know only one firm, Robert H. True Company, of New Orleans, capitalized that fact. In other words, only one concern created a direct advertising appeal out of that fact with every aspect of legitimacy.

This appeal was in the form of a dignified folder printed in two colors bearing on the front cover the title "Going to the Meeting Ground of Master Minds for ...... (name of addressee)." Inside was the announcement that the firm would be represented at the convention and a brief statement of the benefits to be gained through the exchange of ideas with advertising men from all over the world. The simple elegance of this folder would attract attention and insure its straightforward message being read. It has individuality. It sounds like a flesh and blood advertiser talking to you.

So when you begin to *create* direct advertising for We, Us & Co. bear these suggestions in mind. Study the probable competition your unit or campaign will have from your own field and all other fields. Study to give the appeal a real reason for being made. Study to make the appeal of *service* to the recipient so that he welcomes instead of "willow-morgues" your effort.

What has been suggested in preparing printers' own publicity applies equally well in the preparation of printed direct advertising for others. In our opinion, one of the reasons why printers' own publicity often seems all to have been made out of the same pattern is due to the fact that the printer fails to keep the *outside* viewpoint in mind. His ability to serve others in the creation of direct advertising is many times entirely due to his ability to maintain the outside viewpoint. While the manufacturer, or other advertiser, is prone to wail about his plant, the contentment of his workers, and the like, the printer-creator realizes that the prospect is much more interested in what the product will do for him. I often wonder

if printers should not call upon other advertisers to produce their direct advertising for them, rather than try to do it themselves, just as a doctor often calls in another physician to attend him in case of illness, instead of trying to prescribe the proper treatment for himself.

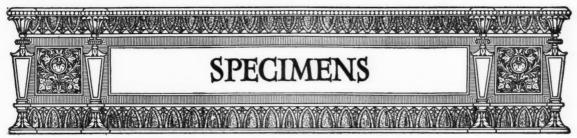
It is ever so much easier for an outsider to maintain the outside and creative viewpoint, which usually approximates the users' viewpoint, than for an insider, that is, some one in the firm's own organization, to maintain this viewpoint. stances without number could be cited to show that the outside creative viewpoint is valuable, as suggested herein. The outside viewpoint, especially when it is specialized on some angle of the proposition, is very valuable. Some outsider may have made a lifetime study of color in direct advertising, and without knowing anything about some particular business he may have a viewpoint which would be worth far more than the viewpoint of an insider associated with that particular business or industry for many years.

The work of creating direct advertising, therefore, becomes in many cases, if not in all, a problem which can be best handled by an outsider, and it is becoming more and more generally known that the outsider who is the most natural one to handle it is the producer (the printer) of it.



Fig. 6.—A combination of the humorous appeal and unusual treatment of "stock cut" in a piece of printers direct advertising.

Progressive advertisers are realizing that whether or not they ride in "flivvers," there is much to Henry Ford's remark: "It marks a big step in a man's development when he comes to realize that other men can be called in to help him do a better job than he could do alone."



BY I. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

KNOFF PRINTING COMPANY, Seattle, Washington.

—The souvenir book of the twenty-seventh annual convention of the Apple Shippers' Association is handsome in all respects, the cover and title pages being particularly attractive.

ACME MOTOR TRUCK COMPANY, Cadillac, Michigan, Mic

ACME MOTOR TRUCK COMPANY, Cadillac, Michigan.—The new catalogue is a crackerjack, the effect created is virile and interesting. The printer who executed it is an exceptional one, for the presswork on all the many halftones is perfect.

EDWIN H. STUART, Pittsburgh, Pennsylvania.— The series of advertisements for The Union National Bank is an excellent one, the most possible being made of relatively small space by virile design and clean-cut typography. They're the kind of ads. that stand out.

that stand out.

THE KNIGHT-COUNIHAN PRINTING COMPANY, San Francisco, California.—The August issue of *The Informat* is excellent from cover to cover. We would like it better, we believe, if the second color on the inside were a less decided yellow, in fact, if it were a brown tint.

EMIL GEORGE SAHLIN, East Aurora, New York.— The booklet, "Mammy Versey," a typical Roycroft product, is interesting and attractive, as is also your personal card set in Satanick. The latter is reproduced, but about four-fifths of the charm of the original is lost because it was on deckled edge stock, while our reproduction is necessarily on enameled paper.

stock, while our reproduction is necessarily on enameled paper.

JOSEPH H. CARROLL, Pittsburgh, Pennsylvania.—
We don't exactly like the handling of the word "Proof" on the envelope for the Abdou Printing Company. The effect would be better if the word were larger and extended into the left-hand margin, the panel in the corner of which it is placed being moved to the right to make that possible. Then there would appear to be more excuse for breaking the border to admit the line. While, of course, your handling of the firm name brings out the words "Abdou" and "Printing" very strong indeed, we dislike the way of setting "The" and "Co." so much smaller. The effect is made irregular and disorderly. The small matter of the "Note" is



Sahlin
Cypographer

Che Roycroft Shops East Hurora · N · Y

Interesting and unusual professional (get that, typographers!) card set in Satanick type. In original form, on buff-colored stock, deckle edge, the effect is remarkably good. The bold design is there less harsh, of course, than on this enameled white stock. By Emil George Sahlin, Axel's brother.

crowded from top to bottom, the lines being so closely spaced, and as there is quite a large margin at the sides we suggest setting this matter wider, not only to make the margins more uniform but to provide space for leading out the lines. The letterhead is excellent.

The Hutchinson Gazette, Hutchinson, Kansas—An interesting and attractive cover design, neat and readable typography, pleasing makeup with good margins and, finally, good presswork round out the list of good features in the semicentennial souvenir book of the local M. E. Church. It is indeed creditable. The book holds added interest to the writer because it's from home and because some years ago at Lawrence, Kansas, he printed the weekly church bulletins for Dr. Wolfe, whose picture appears in your book.

weekly church bulletins for Dr. Wolfe, whose picture appears in your book.

CLYDE B. MORGAN, Rockford, Illinois.—" Verses by the Wayside," termed "Wayside Booklet No. 1," is an unusually attractive booklet and contains some mighty interesting poems. As a poet you are a good printer and as a printer you are a good poet. How's that? Just one wee fault about the book: The crossed rules, forming the panel in which the poems are printed, are so placed that the poems appear in the vertical center of the page, the top and bottom margins being equal. The panel should be above the center of the page and the bottom margin should be wider than the others.

George G. Fetter Company, Louisville, Kentucky.—The hardware catalogue for Robinson Brothers & Co. shows what can be accomplished when a capable advertising manager, who understands printing, and a capable printing house worktogether with the one object in view of doing the job right. The catalogue of a wholesale hardware concern, the book compares as to size with that of Sears, Roebuck & Co., yet, in spite of its size, there is no evidence of shoddy work. The cover is particularly effective, featured by a large illustration of several common tools, which, with the lettering of the page, all big and strong as becomes the subject, are printed in broad masses of striking colors which form a pleasing combination. It is, indeed, a mighty commendable piece of work in every respect.

## 

Good typography is no accident; it is the meticulous effort of a worker with types who knows how to "work 'em" to get results for advertisers. This was just an insignificant piece of waste stock until Albert Schiller made it into a useful and respectable mailing piece that is now trying to win your favor. Al lays a wicked layout. His rep extends across the country because he handles type skillfully and effectively. Through him, we hope to serve you soon.

207 WEST 25 STREET NEW YORK TELEPHONES WATKINS 5622 5623 5624 G. Colesh

## HANAN

## Hall Style Announcement

Interpreting the correct mode in footwear as each season approaches, Hanan presents a particularly smart and original display for the Autumn Season of Nineteen twenty-two.

Shoes of distinction, charm, and originality lead you to accept Hanan as a standard for shoe smartness.

A hearty response is shown in the new Fall Styles now arriving.

A cordial invitation is here extended to visit our store.

## HANAN & SON

157-159 GEARY STREET
BETWEEN STOCKTON STREET & GRANT AVENUE
SAN FRANCISCO

Getting away from the ordinary seems to be a habit with Johnck, Beran & Kibbee, San Francisco printers.

Here an unusual arrangement with the combination of a little lettering and type, and an attractive handling of white space, results in a snappy effect.

Johnek, Beran & Kibbee, San Francisco, California.— Specimens are very fine indeed. The remarkably unusual and cleverly designed "Fall Style Announcement" for Hanan & Son is reproduced on this page.

QUEEN CITY PRINTING COMPANY, Charlotte, North Carolina.— Both the large folders — one for your own publicity and the other printed in Spanish for the S, P. B. Furniture Company — are representative of the finest craftsmanship, particularly with respect to presswork. The illustrations of find furniture in both forms are handsomely printed.

GRAY PRINTING COMPANY, Fostoria, Ohio.—The folder, "Let Us Photograph It," is particularly pleasing and an effective item of publicity for a branch of your service. Gray Print, as would be expected, is an interesting and attractive house-organ, printed in pleasing colors. The fact that it contains technical information given in a manner that the layman can understand makes the little book particularly valuable to your prospects.

book particularly valuable to your prospects.

The Kewaskum Statesman, Kewaskum, Wisconsin.— In general the school annual is good. The cover stock, aside from being beautiful, has an atmosphere in keeping with your locality and with the Indian motif followed throughout. The deep green flecked with brown suggests the forest. While the lettering of the title in text capitals is illegible and contrary to the tenets of good typography and art, the fact that it might suggest hieroglyphics, as it does, is possibly an excuse for its employment. Certainly, though, something more legible that would be sufficiently suggestive was possible. The fact that the hand-lettered running head, the word "Hiawatha," the title of the book — we didn't

"get" it on the cover—is not so wide as the body and cuts on some pages breaks up the even contour of the pages and creates a bad effect. Short pages are invariably placed too low and are slavishly set the same measure as the full pages instead of being shaped to the proportions of the pages by being set in narrower measure, thereby increasing their depth. Short pages should be set at least a little above the actual center of the page in order to avoid the monotony of equal space above and below such groups and to effect a better balance. The visual center of a page is above the actual center, remember that. The distribution of white space in the advertising pages is very bad. We find the top line or group of some advertisements very close to the border at the top and quite far from the border at the sides. Try to achieve a balance of white space all around between type and border of an advertisement.

ments very close to the border at the top and quite far from the border at the sides. Try to achieve a balance of white space all around between type and border of an advertisement.

ALTMAN PRINTING COMPANY, Anderson, South Carolina.—The front page of Apco Typs, your house-organ is inviting and attractive. The text pages are passable; crowding keeps them from being better. The center spread, and advertisement entitled "You can increase your profits" and "Correct society printing," seem jumbled because there is too much matter in the body, because the various display lines are in such different styles of type, because the margins between type and rule in the panels are not even and because the signature at the bottom is on much larger than the top display that the page seems bottom heavy. The structure does not seem stable and there is an apparent lack of unity in the design. It suggests what in speech would be described as incoherent.

Because of the large amount of type matter on your blotter—giving, along with your "card," a time table of local trains—a smooth surface blotter stock ought to have been used. The decidedly porous stock employed affects adversely the legibility of the small type matter.

Morris Reiss Press, New York city, New York.

—Your new letterhead with the hand press ornament printed in gold and embossed (powder style) is a humdinger. Most of the other specimens are good, too — but there are exceptions. One of these is the Mothers' Day announcement of the Sons of Israel. Did you really pass that when the comp. showed you the proof? The first page is not done the Reissway. All caps., and lots of them, patted and squeezed into such a compact mass don't invite reading. Of course, one can wade through it in time. One thing about your work that we have always admired is the color harmonies. You get away from the familiar red and black by the use of blue and black, blue and brown and other less familiar combinations that are honestly refreshing. You seem, also, to appreciate the value of good paper.

HUGHES-BUIE COMPANY, El Paso, Texas.—Your own advertising circulars are neat and dignified. Color helps toward giving them life. The menu, as arranged, would have been better if you had used grand old Caslon on it also. Copperplate Gothic—all capitals, of course—does not provide the ingredient of beauty to make a menu appetizing. Then, too, you have used this block letter in both condensed and extended shapes, a violation of design and good taste that does not seem to have come from the same shop that produced the very pleasing and attractive circulars referred to above. Of course, the fact that dark brown stock was used would affect the use of a light roman, but in case you do not have a good bold roman you had the alternative of using a stock of lighter color or a brown of lighter value. Presswork is good.



DOES Mr. Clarke's decoration suggest the season? We think it does. He was asked to make something appropriate for a calendar for May. This is the result—his and ours—our part is the printing.

When you want something done take it to one who knows how to do that something. We know how to produce good printing.

THE MARCHBANKS PRESS
114 BAST 13TH STREET
NEW YORK

May 1922							
Sun	Mon	Tues	Wed	Thu	Pri	Sat	
A	1	2	3	4	. 5	6	
7	8	9	10	11	12	13	
14	15	16	17	18	19	20	
2 I	22	23	24	25	26	27	
28	29	30	.31	A	A	A	

A characteristic Marchbanks calendar-stuffer, pretty here but delightful in the original. White hand-made quality paper, printing in black and soft tints of blue, green and old rose—you can imagine the effect of the original, can't you?

MARCHBANKS PRESS, New York city.—There are a few, of course, who do equally as fine printing as the Marchbanks Press, but no better work is being produced at this time. The finest types obtainable, arranged with taste and skill and printed on good paper, the product must be considered the standard of excellence. An interesting blotter from your latest collection as well as a Woodworth advertisement are reproduced.

H. C. Rrce, West Somerville, Massachusetts.—Typographic specimens are neat and fairly pleasing. Hand lettering and engrossing are excellent. What we can not understand is how one so capable as a designer of letters should choose the type faces you employ in your typework. While the types are all legible enough they do not compare in beauty and style with many available types which we would expect an artist to select. Again, on one of your business cards we find every line — and there are a great many of them — set in roman capitals. The effect is uninviting and hard to read. On another we find the rather slender roman combined with a heavy block letter. These types can not be reconciled with principles of artistic harmony. Colors, where used, are in excellent taste, but on some of the specimens rules and ornaments are too extensively used.

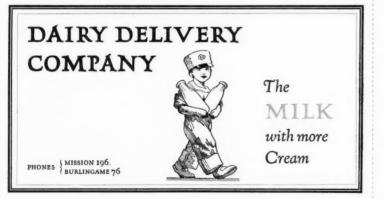
some of the specimens rules and ornaments are too extensively used.

Johnston Printing & Advertising Company, Dallas, Texas.—Hurrah for Texas, Dallas, and the Johnston crew of expert printers and advertisers. It's genuine New York stuff, if the fact that New York, being the largest city, can be said to produce the finest printing and advertising and make thereby the comparison an apt one. The 1922 "Year Book" of the Dallas Architectural Club is an achievement for you as it would be for any printer. The general format is decidedly de luxe. Typography, illustrations and margins are exquisite, and the advertisements in the back, set altogether in Caslon, are the best we have ever seen in a book of this kind. The soft color effect of the halitones, printed on dull coated stock, is delightful. What we have said above applies to all the other specimens, the only difference being that not any of them are so large or important, hence outstanding. It is certain the advertisers of Dallas have facilities for the production of effective publicity that are second to none.

E. C. Boegli, Florence, South Carolina.—The Palmetto Leaf, produced entirely by students of the printing class of the South Carolina Industrial School for Boys—the instructor merely "looking on"—is under the circumstances commendable. The cover design is striking and, in a measure, pleasing despite the frightfully ugly type face used—an old-time imitation-engraved face having excessively wide heavy elements and excessively thin light elements. It would have been mighty nice indeed had Goudy Bold been used or, for that matter, any other of our up-to-date bold styles. The title on the title page is too weak, as, in fact, is the whole page when considered in relation with the strong cover. The Hobo type does not harmonize with the light tone floral border or with the lithotone linear border used for the box department

**POO**SEESE POOSES POOSE PARFUMS WOODWORTH Societe Anonyme 44 Rue de Lisbonne, PARIS Owned and operated by WOODWORTH, INC., NEW YORK MOIVIDUAL taste in the selection of perfumery is usually expressed by the consumer in favor of creations blended according to the recognized standards of America or France. Our American productions enjoy a Nation-wide consumer acceptance in recognition of our success in establishing new standards of style, beauty and value. Prompted by a desire to serve with equal acceptance those consumers who prefer the French standard, we have formed a French Organization, through which we will present an extensive assortment of original perfume specialties, exemplifying the latest achievements of French creative genius and artistry. This association of French and American talent will afford the consumer a choice of whichever standard may be preferred-each typifying the the utmost in its field, while broadening our opportunities to serve our customers. Whether "Made in France" by Parfums Woodworth, or "Made in America" by Woodworth, Inc., the highest standard of excellence will be maintained WOODWORTH 3Q2 FIFTH AVENUE, NEW YORK \$\text{\tinc{\text{\tinc{\text{\tinx}\text{\tex}\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\tetx}\text{\tetx}\text{

"O, Frenchy, O, Frenchy, Frenchy," doesn't the atmosphere smack of gay Paree? Dainty, chic — O, the original on antique white stock, deckle edge at the bottom, has everything. The size was 9 by 12 inches. Yes, the Marchbanks Press did it.



Harold Seeger, of the Kennedy-ten Bosch Company, San Francisco, California, is the designer of this blotter. Just a simple thing, of course, but cleverness is shown in the placing of the cut and the handling of white space. Most comps. would set the form the narrow way of the stock on account of the illustration being narrow. The effect would then have been less forceful and striking because more conventional. The bold type employed is Goudy's Hadriano.

headings throughout the text. If borders matching the Hobo had been used, the heads would be too strong in tone to match the text matter, so the solution of the whole trouble lies in the use of a lighter face of type for the heads. Margins are satisfactory and the print is fair.

satisfactory and the print is fair.

G. A. Selby, Columbia, South Carolina.—The menu program for the "Altogether" of the R. L. Bryan Company, while nicely arranged and displayed, falls far short of what it ought to be. The gaudy colors—green, gold and red—make it cheap looking, and hard on the eyes, too. Foster and Webb types, the one an outline of the other, printed in green and red, give a bizarre effect which would not result had softer and less brilliant colors been used. Instead, we would suggest light brown outlined with dark brown, light blue outlined with dark blue, in fact, any two values of the same color instead of two striking contrasts of color. The effect of the text pages is made spotty and disagreeable because of the manner in which the items in different colors are scattered, and because, on the menu page, the ornaments in red are uniformly placed between the items on the menu printed in light green. The cover is not so bad as the inside pages, in fact, it would be passably good if the large ornament, printed at the bottom of the panel in gold, had been eliminated, leaving only the type and border on the page. On work of this nature the effect must not be gaudy.



Attractive business card from the Czechoslovak trade paper, Typografia. Original in red and black.

JAQUA PRINTING COMPANY, Humboldt, Iowa.—Fine work. Humboldt may be a little town, but it has metropolitan printing facilities, at least as far as quality is concerned. The blotters in Artcraft are particularly good, on the other blotters there is too much copy. On the business card, we believe, a better result would have been attained had the trade-mark and the geometric squares been printed in something other than gold. It is too strong, and the type in the light brown is made to appear weaker than in reality it is. Had the items in gold been printed in the light brown used for the type and had the type been printed in deeper brown a far better effect would have resulted. If stronger contrast were desired than two browns provide, a light tint of blue or green would have been good for the ornament. While all the letterhead designs are excellent our preference is for the one on which the oval monogram device in two colors appears at the top. This design combines good taste with just enough strength for a printer's letterhead.

er's letterhead.

R. M. Reed, Martins Ferry, Ohio.— Blotters are of fair quality, display and arrangement being satisfactory. The selection of type faces is not a good one for the class of work. Cheltenham Bold is a very good letter for advertisements (in newspapers), posters and other big work, but for small jobwork Goudy Bold and Cloister Bold are better, mainly because they are less common and more pleasing. Such bold types are not necessary, however, on a small form like a blotter, which does not have to compete for attention with other displays as on the page of a newspaper or in windows along the street. Lighter types are desirable on blotters. Cheltenham Bold is better than the extended Copperplate Gothic (sans serif) used on another blotter in the collection, but either of these faces used alone is better than the two of them mixed into one blotter, as on the one entitled "Printing that Pleases." Cheltenham Bold and Copperplate Gothic have nothing in common in shape or in design features to make their use in one form permissible.

H. A. Wagner, Galveston, Texas.—You indicate a decided fondness for the color yellow, which is probably the poorest of all colors for type printing, largely because it is weak in tone or strength. To show up at all well a line printed in yellow must be set in large bold type. Even rules in yellow, in connection with type printed in a strong enough color to be read with ease, seem pale. We refer, of course, to yellows of full chroma and of the relatively high value characteristic of the yellow inks as the printer gets them and not to deep yellows or to browns of yellow hue. The cover of the March issue of The Star-Bulletin is very poor indeed, due to the fact that all the type — and there is considerable small matter on the page — is printed in yellow. Here, by artificial light, we would not attempt to read the page and it would be little better by daylight. The border panel is printed in blue considerably stronger than the yellow and sticks out from the page like a sore thumb, whereas it is the type that should be most prominent. The page in question is well designed and

would show up well if the use of the colors had been reversed. On the cover for *The American*, where yellow is used for the big letters of the tilt the result is not so bad, because the letters are outlined in black. However, if it were not for the black outlines the line, large as it is, would appear weak. The illustration in yellow is indistinct, due to the weakness of the color, and the inside panel border is likewise weak, but, of course, there is no reason why that should be strong. The yellow on the cover of the type specimen book is good. It is stronger in tone or strength than the yellows



"Like father, like son" aptly illustrates the ability of W. F. Melton, Jr., Dallas, Texas, who with only a year's experience in dad's shop contributes abig collection of excellent specimens. The card shown above is a characteristic example. On the original the steno's portrait was in deep orange, and the type and border in brown.

on the other two jobs, a little orange having been added, and is employed for ornamental features only. Here the deep green and rich yellow make a pretty combination on the buff stock. The sole weakness in this pleasing page is that the main display lines are proportionately too small for the page.

Manual Training Normal School, Pittsburg, Kansas.—With such a fine paper as used for the cover of the booklet "Some American Artists" good judgment was exercised in confining the cover design to the two simple lines of the title. The only fault we have to find with the work in that respect is that the title is printed just a little too low for pleasing balance. We greatly prefer the printing in brown on India tint stock, as the silver bronze on the deep brown stock is indistinct and not so pleasing either. The title page is well arranged, but the effect of the lines being so near the same length gives a "stumpy" graceless appearance. Variety in the length of lines and their arrangement to form a neat and graceful contour is a requisite to good display that is often entirely overlooked. Another thing, though we passed without comment the use of Parsons on the cover — there being only two lines on the cover — we can not pass the title page without stating that you could have done better by using a conversional old style roman. The text is set in a very good modern face, though the letter is a little too thin and is set in rather too wide a measure for its size.

its size.

Jesse C. Brothers, Polley, Wisconsin.—We regret you have waited all these thirty years that you have been a subscriber to The Inland Printers to submit a sample of your work to this department, which you state you enjoy. In the idea that we care only for fine printing you are laboring under a misconception as to the purpose of this department. If you had read the reviews as assiduously as you have looked over the fine examples reproduced you would have found that most of the fellows who submit work are men who recognize that their work is not the best, who desire suggestions for improvement. We, of course, reproduce the better specimens, as they are to be considered in the light of models or examples for the adaptation of less favored and less experienced workers. The Messenger, school annual, on the whole, is a creditable piece of work, in fact, far superior to the average small-town school annual. The margins and the typography of the text are neat, and the print is excellent. We dislike the style of border used on the advertisements, and the advertisements would have been far more pleasing if plain one-point rules had been used. We are not overfond of the display type used, but you could have done worse. The fact that the one style is used almost consistently is a point in favor of the advertisements and of the book. If red and gold are the class colors, the printing of the red cover stock with gold ink is permissible, otherwise you could have achieved better results, as, for instance, by the use of black ink, provided, of course, a lighter type face than the large Cheltenham Bold Condensed had been used. In the gold the illustration is indistinct.

Montmartre

VINÁRNA A KAVÁRNA DENNĚ KONCERT. CIZOZEMSKÁ VÍNA PRAHA II., ŘETĚZOVÁ ULICE Č. 7

Alois Turek

Another setting of the card shown at the top of the page, which shows that the Czechs are good printers.

ARTHUR G. HALLETT, East Liverpool, Ohio.—Except for the publication, the Messenger, the specimens are very good, the letterheads, cards and tickets being exceptionally pleasing. The cover is the weakest feature of the Messenger, the excessive use of border and ornament cheapening it materially and at the same time detracting from the force and effectiveness of the type matter. For a small-size page, the publication having 6 by 9 inch pages, too many styles of type are employed in the advertisements, some of which are also badly crowded. As individuals, some of the advertisements are decidedly pleasing. These are generally set in light-face type, indicate a restraint in display and are well whited out. The wide variance in the attractiveness of the advertisements is difficult to understand unless several compositors worked upon them and were permitted to go their own ways without restraint, which should not have been the case. A paper ought to create an effect of homogeneity and not appear to be a lot of very different things scrambled together.

Parnell Print Shop, Chicago, Illinois.—The Molinari letterhead requires better type more than it needs a better arrangement. The arrangement is the conventional one, but passable. Here's an idea: As the trade-mark device, which is crudely designed, is largely a duplication of the type matter, it should be smaller. Taking it as it is, on account of that duplication, it should be printed in the second color, but to do that would necessitate a change of color, as the red used for the small line of type, "Fine Tailoring," would be too strong for such a large cut. Brown would be good, as if not too dark it provides a good contrast with black, yet is not brilliant like red. Bring the lines "Phone 3106" and "O. K. Building" down into the central and main group, just below the street address, thereby simplifying the design by reducing the number of parts. Now use one style of type (the trade-mark makes two even then) and let that style be a good one, say Caslon, and you'll be doing about as much as possible to get up a good letterhead with that trade-mark. The type is also bad—yes, worse—on the Molinari label. The trademark is away too big for the size of label, and an incomplete border is always bad.

SMITH BROTHERS COMPANY, Pittsburgh, Pennsylvania.— In general your brochure, "A Journey Through the Printing Plant of Smith Brothers Company," is impressive and attractive. In view of its excellence as it stands we dislike to point out where we think it might have been made better. There is, we feel, too much gold in the border of the cover, particularly in view of the fact that the lettered title is small and, we might say, insignificant in relation to the very prominent border. Our idea would be to tone down the border and strengthen the title just a little, particularly in





Specimen sheet from the Czechoslovak printers' trade paper, Typograßa, published at Prague. The border in the original was blue, the main headline and initial in deep red, and the type in black on rough white stock.

The above handsome wall hanger, executed by The Hollenbeck Press, Indianapolis, Indiana, demonstrates how engrossed effects may be obtained by type, lettering and appropriate decoration for work where the quantity prohibits hand engrossing. The type is Satanick, which a number of years ago enjoyed quite a vogue, and which is here brought out from a dust-covered case, no doubt, and put to good use. Typography and lettering in black, inside of initials in red and decoration around initials in light green make a very pretty effect. The original was 17 by 22 inches.

view of the fact that the cover stock in itself is one of rare beauty. The general format of the text pages is also fine, even though the decoration is not as chaste as we would like it, and although Cheltenham Old Style is used for the body. Understand, you could have done far worse than to use the Cheltenham, although as a body type it does not compare with Caslon, Kennerley, Goudy, Cloister and a few others we might name. But, of course, you can't have everything. The presswork, while subject to improvement, is weakened through the fact that the photographs were lacking in contrast and in sharpness of detail. Therefore, the presswork is better than an examination of the halftone prints at first indicates. However, it shows the importance of good photographs, proper retouching and good plates; and it does seem the engraver might have etched them more carefully and thereby made up for some of the weaknesses in the photos. Judged on the whole, we feel we must repeat, the book is meritorious and will be accepted as such by the prospective customers to whom it is sent. The first impression, in fact the impression throughout to the layman, is a mighty good one.

"To live in the hearts we leave behind is not to die."



Memorial Meeting

CINCINNATI WOMAN'S CLUB

MONDAY AFTERNOON MAY 29th, 1922



Mr. Braverman, typographer for the Procter & Collier Press, Cincinnati, is very kind to the editor of this department. We haven't been able to help him in the least in the way of pointing out defects in his work, but he knows we like to see it and sometimes pass it on to our readers so they also may enjoy some of the pleasure which falls to our lot, so he keeps faithfully on the job. Above, at the left, is the title of a memorial program, which, without the conventional and ugly black mourning border, so frequently found on work of this nature, carries the proper atmosphere. At the right is a folder title, where, owing to the nature of the border and illustration, one would expect to see lettering, but where, instead, we find Caslon type — and it does the job.

THE PROCTER & COLLIER COMPANY, Cincinnati, Ohio.— A package of specimens from you is always opened with eager interest, for the writer knows from long experience that it means a full fifteen minutes of pleasant contemplation. Unable, as we are, to suggest improvements, we urge a continuance of your contributions for the help they are to us and, through us, to our readers. It would be quite out of the question to design advertisements that would reflect the qualities of beauty, dignity and strength more effectively than the series for The Citizens National Bank and Trust Company. That an effect in keeping with the subject of a Memorial Meeting may be achieved without the employment of pica-wide black border is demonstrated by the title of the program for such a meet-

ing, herewith reproduced. Another unusually attractive item is the folder for the Krell piano, the title of which is also reproduced.

CHESTER F. VOGLER, Mebane, North Carolina.—Your work, even as arranged, would be better if better types had been used. Your fonts are not well chosen. The Litho Roman on occasions is satisfactory for commercial stationery, as it approximates a style of engravers' letter largely employed by steel die and copperplate printers. The Parsons is another letter of limited usefulness, but, like the Litho Roman, is good on occasions. We can not understand why small printers whose type can not understand why small printers whose type equipment must of necessity be limited should buy such types, when Caslon Old Style, or some of the other good faces like Cloister and Goudy Old Style,

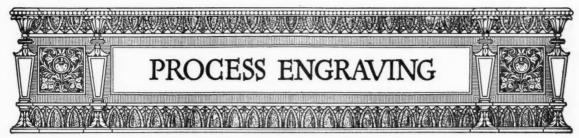
are so much more versatile. Both the blotter for your firm, The 3-Q Print Shop, and the card for Silkheart mattresses illustrate a characteristic fault, that is, too little variety in the sizes of the various display lines. Forms in which there is little difference in the various lines—particularly when almost every display line might be considered subject to emphasis and where there is none of what we call "body"—seem to speak in a monotone. The big points ought to be brought out strong, and the minor points set enough smaller so that they will not detract through their own prominence from the main features. Another point, Parsons can not be successfully employed with any other type face; there is none other that has the same design characteristics.



**ERNST LUDWIG** REKLAME.







RV S H HODGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department.

Replies can not be made by mail.

## **Unusual Color Effects**

The Trichromatic Engraving Company, of New York, has sent out some prints of unusual combinations in color made with Ben Day tints and flat colors. The effects are beautiful. It is a branch of art colorwork that has been shamefully neglected, and Messrs. Tryon and Grotz of the Trichromatic Engraving Company deserve the thanks of the printing trades for showing what can be done in this branch of art.

### Art Printers Teach in Art School

It is a pleasure to announce that Messrs. Joseph Pennell and Fred Goudy are going to teach etching, lithography and artistic typography to students at the Art Students' League, New York, during the coming season. This is a step in the right direction, for through these masters art students will learn how to apply their art practically after leaving school. Mr. Pennell has been advocating the practical technical training of art students for years, and here at last is a beginning which it is hoped will grow into an important feature of all art schools.

## Four-Color Proofs in Twenty Minutes

A. E. Dent tells how the Curtis company gets proofs of four-color plates in twenty minutes. A flat-bed cylinder press with cut rollers is used. The four-color plates are laid in a row across the bed of the machine and are registered by measurement. The cut rollers carry a different color on each segment - yellow, red, blue, black. Four sheets of paper are fed from the board by two assistants, using both hands, and on delivery these impressions are handed back to the feeders and fed a step further along so that the vellow impression receives the red, the red the blue, and so on. At the fourth revolution of the press a finished proof is delivered and there are three others on the way. The colored inks used are so mixed that the first one is very stiff or "tacky," the second is less "tacky" and goes over to the first ink on the paper readily, the third ink is softer still, and the last, the black, is the softest and least "tacky" of all. This is called "wet printing" and is the method used on the edition later, so the proofing is only "wet printing" carried out in a small way.

## The American Institute of Graphic Arts

The American Institute of Graphic Arts, under the direction of the new president, Thomson Willing, undertakes this season to occupy the position it is intended to occupy in promoting progress in the graphic arts. This it will do by lectures and exhibitions. Burton Emmett is chairman of the Committee on Exhibitions, and he will be assisted by the following chairmen of subcommittees: Heyworth Campbell, Illustration and Design; Stephen H. Horgan, Pictorial Reproduction; Fred T. Singleton, Printing.

It is planned to hold during the month of September a memorial exhibition of the work of Joseph Coll and F. Walter Taylor, in conjunction with the Art Director's Club and the

Society of Illustrators. This exhibition, as well as the later ones, will be shown at the Institute's headquarters in the Art Center, 65 East Fifty-sixth street, New York. In October there will be an exhibition of recent work by members of the American Institute of Graphic Arts. During November the history of wood engraving will be illustrated. The Painter-Gravers division will hold an exhibition in December. Process engraving, past and present, will be shown during January. February will be given to lithography and planography. In March, designs for moving picture titles will be shown. The April exhibition will consist of printing by students of industrial schools. In May an exhibition of fine books will be held, when it is expected Dard Hunter will tell how he makes his complete books. The public will be admitted to all of these lectures and exhibitions by presenting a visitor's card which may be secured from members, or by application at the Art Center the evenings of the lectures.

## Paper Negatives Replace Glass

An important action of the recent photoengravers' convention at Grand Rapids was the appointment of a committee to investigate an invention whereby it is proposed to substitute paper for glass in the making of negatives. This committee is to report within three months. Some of the results shown that were made from high-light halftone paper negatives were excellent. One great advantage this invention has is that after the paper negative is made the film, which is very tough, can be stripped easily from the paper support without any trouble, and, besides, the film lays perfectly flat without any tendency to curl. Of course the stripped film can be printed through from either side, so that the same film can be used for either the typographic or offset press. When making these paper negatives a special attachment is placed in the plate-holder which holds the paper perfectly flat during the exposure. This attachment is on the vacuum printing-frame principle.

## Rotagravure Presses for Small Sheets

At last rotagravure is to be started right in this country. The writer has seen a roll-feed rotagravure press that will deliver sheets 171/2 by 16 inches and smaller, printed on one side, and also sheet-feed rotagravure presses for sheets 25 by 38 and 36 by 40 inches. These presses are ball bearing and have all the delicate adjustments that fifteen years' experience at rotagravure work has given Charles Van Middlesworth and Charles P. Stirling, the designers of these presses. The presses are built by the Gravure Machinery and Appliance Company, of Bound Brook, New Jersey, under the supervision of Robert F. Watson and Charles F. Watson, experts in machine construction. The small machine will be placed on exhibition in New York, where printers will be invited to see it in operation. These machines mark the beginning of the use of rotagravure for fine art reproduction in books and magazines as well as for advertising, booklets and all the requirements of the highest grades of printing.

## Panchromatizing Dry Plates

The Bureau of Standards, Washington, has issued a scientific paper, No. 422, which gives much valuable information for those making color-separation negatives. They should send for this pamphlet. It has been found that the most sensitive panchromatic plates — that is, those sensitive to all colors — are those used immediately after bathing in water soluble dyes. Good orthochromatic plates were used with pinacyanol as the principal sensitizer. We give herewith one formula in which this ingredient is used:

Water	30 parts
Ethyl alcohol (ninety-five per cent)	70 parts
Pinacyanol stock solution (1 to 1,000)	4 parts
Ammonia (twenty-eight per cent)	4 parts

Dry plates were allowed to soak in the above bath at  $65^{\circ}$  F. for four and one-half minutes, after which they were rinsed for two minutes in ethyl alcohol and dried in a light-tight cabinet, through which air at room temperature was forced by an electric fan. All the sensitizing operations should be carried on in the dark, and the dried plates should be used within twenty-four hours.

## As Others See Us

A. E. Dent, the modest secretary of the English Federation of Master Process Engravers, visited this country some time ago and has written most interestingly on what he saw. Here are the concluding paragraphs of his observations:

"Speaking generally of my impressions, I found process blockmaking, whether monochrome or color, was no better done in America than in our own country, with the exception of Ben Day tint colorwork, which they manipulate wonderfully. The great advance, however, is in halftone color offset, where the Americans are ahead of this country. American advertisers do not mind spending money on good designs and first-class blockmaking, and I would that British advertisers might be equally encouraging to talent and service.

"In conclusion, I must pay heartfelt tribute to the kindly and generous reception which was accorded to me as a Britisher by Americans without exception throughout the whole of my trip. So much so that I can endorse the remark made by a distinguished traveler who found himself so well received that he began to feel that he was a colossal fraud or that he had never been really appreciated in his own country."

## Notes on Offset Printing

BY S. H. HORGAN

## Advantages Claimed for Offset Printing

The image to be printed by the offset method from a grained zinc or aluminum plate can be photographically printed on the plate without requiring a reversed negative as in photoengraving. There is no etching required. The plate can go direct from the photographer to the press. Uncoated, uncalendered rough-surfaced stock can be used, at a great saving for paper. Of course there is no time lost in makeready. Less ink is used to print the edition than in any other printing method. When the edition is off, the plates need but be covered with a protective varnish of gum arabic and put away.

## Reproducing Colored Photographs

James Hedges, of the A. N. Kellogg Company, New York, makes the very practical suggestion that to reproduce colored photographs by the offset method it is absolutely necessary to first reproduce the photograph and print the colors over it. A reproduction of a photograph in printer's ink is best done with two printings, one for the shadows and another for the high lights and middle tones. These two printings can be a black and gray, brown and buff, or any hue of ink and a light tint of the same hue. Transparent colored inks, yellow, red and blue, to imitate the water colors with which the photograph was tinted, can then be printed over the photographic reproduction by the offset method. This suggestion of Mr. Hedges is not only valuable for offset printers but for typographic printers as well, who are accustomed to get their effects in four printings. It might be added that the two halftones used to reproduce the photograph should be made by the duograph method - that is, with two halftones made at different angles so as not to make a pattern.

## Color Correction on Offset Plates

Louis Moeller, New York, writes: "I am interested in the photographic reproduction of paintings to be printed on the offset press, and would like to know how to correct the errors in color separation in a set of halftones on grained zinc for offset printing. The three-color process engraver does it by reëtching the halftone engravings on copper. This, as you know, can not be done on zinc."

Answer.—There are several ways of doing this, by manipulating the lighting of the copy and by retouching the negatives, but the most successful way of revising the corrections is called the "submarine method." After the best color-separation negatives possible are secured, then albumen, or glue-albumenprints are made from these negatives on the several pieces of grained zinc or aluminum to be used in printing the colors. After these prints are inked they are developed in shallow trays under water. Hence the name "submarine." The trained color artist who is developing them with tufts of cotton, or camel's-hair brush, leaves color where he wishes or reduces the halftone dots where he pleases, and if he wants to remove the dots entirely he can do it with a touch of strong potash applied with a brush while the plate is held near a tap of running water so as to stop the action of the potash instantly. It should be said that the negatives print dots on the metal with "halos" around them, and these "halos" can be reduced by the artist when developing just as a photoengraver reduces the halftone dots by cutting.

## Offset Printing at Its Best

One of the offset inserts in the Greater Printing Industry number of The Inland Printer for August attracted more than usual attention, on account of the rich brilliancy of its colors. It was a cover design printed on the offset press by the Walton & Spencer Company, of Chicago, inserted between pages 688 and 689. The first pleasing feature of this cover is that, printed on a rough surfaced stock with inks containing little varnish, the illustrations have no gloss and it is not necessary to hold the sheet at a certain angle to escape disagreeable reflections. This will always be a disadvantage with highly calendered coated stock. Second, the soft gradations of the tones from the highest lights to the deepest shadows was obtained without any time taken in makeready. And further, this insert shows the brilliancy of the inks now obtainable for use on the offset press. One of the drawbacks to offset printing at first was that the inks were not sufficiently strong in color, but this difficulty has been overcome. It might be added that there were at least seven printings in this insert, which is the usual number for the better class of offset work.

### Letters to a Printer's Devil\*

BY R. T. PORTE

CINCINNATI, November 14, 1920.



R. R. T. PORTE, Salt Lake City, Utah. Dear Sir: It is a long time since I got your letter, and I would have answered it before, but I got a finger hurt in the job press the day before your last letter arrived, so I haven't been able to write you. It was some time afterwards before I could feed the press. My finger is almost well now,

and I can feed the press again. Mr. Penrose said I should write you that I had smashed my finger between the grippers and the bed of the press, and then to let him know what you said. He said something about my being a real printer now, but I don't see what that has to do with smashing a finger. It looks as good as new now, only the nail came back funny, and mother says I am marked for life.

Remember that Thanksgiving dinner you had with us when you stayed here? Mother says to tell you she is going to have another just as good this year.

Hope you will write me what Mr. Penrose meant, and if you think I am really going to be made a printer. It seems to take a long time to learn the printing business, but mother says she can learn something new every day about cooking, so maybe it is the same about printing. I bought her an electric waffle iron to cook waffles on, and they are awfully good. Your friend, John Martin.

SALT LAKE CITY, UTAH, November 22, 1920.

My dear John: As the self-appointed Elevated High Feeder of the Amalgamated Association of the Smashed Finger Feeders of the World, I welcome you into the brotherhood. You have been properly initiated and have passed the examinations, so are now entitled to a seat among the brothers and to wear the badge that belongs to your station. You can now say that you are well along toward the goal you have started out to reach. You have passed the first test and can look forward to making the others with confidence and lightness of heart

This is the news that I have been waiting for. I thought it must have happened and that I did not hear of it. Was on the point of writing and asking about it, when you letter came with the glad tidings.

It is impossible to be really a good printer—and a pressman—without first getting a finger pinched some way in a press. Some have them pinched in one way and some in another, but there must come a time when a finger will be pinched or smashed, or something like that, and then the boy is on his way. He has passed the first test and there is a possibility of making something out of him.

There are many boys who get their fingers pinched, and then quit. That is putting them to the test. They have been found yellow and have left the printing trade, never to return, because the first test was too much for them.

It makes me proud to know that my friend has come through with glowing colors, and that I can now meet him on equal footing. I am sure that he will always be a printer. Even though in the future he may drift into another business, yet he will, like Ben Franklin, be prouder of being a printer than of anything else.

Mr. Penrose knew that this was the test you must go through, and probably wanted me to tell you just what it

meant to you to have your finger smashed. He, I am sure, welcomes you into the brotherhood as freely as I do, as he is a member, if you will notice the second finger of his left hand. For myself, I have two fingers of the left hand that entitle me to membership—but one finger does as well, so do not try to outdo others and get any more fingers pinched. One is enough.

So you can feed pretty well! That is a mighty important thing, after all. I don't know why it is, but some way a "feeder" is not considered as much in a printing office. If a boy is "only a feeder" he thinks that it is something of a disgrace, and longs for the time when he does not have to feed a press, and can make ready, and match ink, and do other things. But, where there is hand feeding, a feeder can easily make or spoil a piece of work, and really a feeder is a mighty important personage after all. I never could get it into my head that feeding was about the lowest sort of work about a printing plant. I may be funny about this, but I think feeding is one of the most important things, and while it is mechanical in a way, yet it must be done right or the work of the compositor, the pressman and the stock cutter has gone for naught - to say nothing of the stock itself. Of course more and more mechanical feeding is coming in, and the day of the good hand feeder will soon be over. But that is something that must be expected. Progress in the mechanical side of printing must keep pace with the progress made in other industries.

The boy who wants to get along can gain a whole lot of information and knowledge of typography while feeding a platen press. If he does it as a machine, instead of as a human being, he will not get out of it what he should. However, it is possible to get a whole lot while merely feeding sheets of paper.

As one sheet after the other comes out, or is taken out of the press, you can look at the displayed type, study just why this kind of type or that kind of type is used, and why it is set this way, or that, or what the form is used for and why the pages of a four-page folder are imposed the way they are, and a whole lot of other things. If the boy is a mere machine, he will not think of these things, but will simply feed the sheets. If he is looking for knowledge, he can study out these things and then find out for himself later on.

And another point is the studying of efficiency. Just a little experience of my own to show what a boy may learn of efficiency. The first large platen press I ever fed was in Casselton, North Dakota, a long time ago - and that same press is in use at that plant today and doing good work. The first job I "kicked off" - for the press had to be "kicked" - was twenty-five thousand deposit slips, about 3 by 7 inches, printed one at a time. Just think of kicking off twenty-five thousand of those deposit slips one at a time, when four or five could have been set up, and hours of toil saved. Of course I did not at first think about it, but as hour after hour I had to kick that 10 by 15 platen press it gradually soaked into my brain that this might have been done, although I did not say anything about it. Even to this day I can't look at a deposit slip without thinking about feeding the cussed things one at a time - three days' work of kicking and feeding. I also hate that type of platen press because of that experience - not because the press is not a good one, but just because of the experience

Never were "individual drive" electric motors more welcome to a soul than to me, and now when I see boys feeding presses driven by motors I think of the luck that is theirs as

<sup>\*</sup>Note.—This is the fifth of a series of letters between Mr. Porte and a printer's "devil," in which Mr. Porte gives the young apprentice much helpful advice and encouragement on problems connected with learning the trade. Copyrighted, 1922, by R. T. Porte.

compared to us older fellows who had to learn to feed in the old days when foot-power presses were the only kind in use.

You did not mention it in your letter, but I think that you probably are now making ready on some of the forms that you are feeding, and are learning to set the grippers and the gage pins. That makes me think again of the first job I ever put on a platen press — the same old press I mentioned before. It was a job of laundry ships - ten thousand of them. A thousand or so had been printed a few days or a week before, and the form was locked up for the press. It was Monday, and Steve, the printer, had failed to show up, as usual. The editor was out of town, and there was no one in the shop except myself and the girl who set the straight matter. The laundry simply had to have some more slips, and as the stock was cut, I thought I could put the job on the press. Well, I did, only I forgot about the grippers, and when I pulled a proof on the tympan I was surprised to find that a streak through the middle of the form didn't print. I put in a sheet of paper and tried again, with the same result, only this time the press went over easier and didn't make so much noise. I called Mabel over to ask her what the matter was. Her remarks were quite plain and easy to understand and were not very flattering to me.

"Why, you poor fool," she said, "you have run one of the grippers through the middle of the form."

And I had, and I also learned right then something about grippers, something I have never forgotten. It took some time to put in new material in the place of the smashed type and finally get the form to press. Mabel helped me, and by six o'clock two thousand more laundry slips were delivered. Ever since then I have had an intense dislike of deposit slips and laundry slips

In those days no one thought of keeping track of the time it took to feed a job, or anything else. It was simply a matter of getting what work came in done, getting out the paper on time, setting ten or twelve galleys of type, and getting to work on time at least two mornings a week — and perhaps working until midnight on press day. There was no such a thing as overtime or docking — but there was some uncertainty about whether the "ghost" would walk or not. Printing offices were not run on a business basis in those days.

Smashing a finger is painful, and a mistake in having this happen, but as you go on day after day you will make mistakes. Things will be done wrong, and though you stay in the business fifty years, errors will be made, and jobs will be spoiled.

To make a mistake once may be forgiven, the second time you may be cussed out, but the third time you ought to be murdered. In fact, making the same mistake twice should subject you to torture, because when you have made it once and have been told it was wrong, that should be enough. Pinching your finger once is only a common error, and perhaps a necessary one to teach you to be careful, but to do it again should never happen.

It is nearly Thanksgiving, and will be only a day or so to it when you get this letter. I wish I could be with you and eat that great dinner your mother is going to cook. And ain't we fussy with our electric waffie iron, 'neverything? The old kind was good enough for me, but like everything else, you young fellows are getting the best of us who were young — in years — so long ago. You now have electric driven presses, and electric waffle irons; you will have self-feed presses, but you will still have to feed yourself waffles in the same old way. You can't get a better way than that!

Write soon and tell me how you are getting along with making ready. Give my regards to Mr. Penrose, and to your mother and sister, to say nothing of yourself.

Yours sincerely, R. T. PORTE.

# Some Principles of Success for Printers

BY SAMUEL GOLDEN



MPHASIS is continually laid on the importance of good typography. At times somebody has given a thought to the value of clean and distinctive presswork. Recently the paper industry has been featuring the fact that "paper is part of the picture." I do not want to underestimate the important part these forces play in the production of

good printing, yet I believe the printer's deplorable condition is due to lack of information about forces other than typography, paper and presswork.

The printer of today is regarded merely as a mechanic—a man who, if told what to do, will do it. That explains why the advertising "expert" had little difficulty stepping in between the consumer of printing and the printer. The advertising man filled a gap the printer never attempted to bridge. What must the printer do to win his position?

First, study how to combine art service with printing service. In nine cases out of ten attractive advertisements and beautiful type pages have been tied up with a neat border, a striking illustration or a distinctive color arrangement. The artist should have as much a part in the printing industry as the compositor, and should make his contribution before type, paper and color are considered. The advertising man recognized this at the start, which accounts in a large measure for his success.

Second, encourage creative ability. Don't consider the men who can not set type or run a press an overhead expense; as

a rule they really are the ones who create the work for the compositor and the pressman. If conditions in the building trades resembled those of the printing industry the architect would be considered an overhead. The printers have encouraged the "bricklayers," but have driven the creative forces out. The advertising "expert" of today is the outcast of the printing industry of yesterday. The remedy for this situation lies in training and encouraging the creative and sales forces in the printing craft.

Third, specialize. Make a study of a particular line or business. Then try to make that industry the backbone of your business. Choose one that interests and appeals to you. Instead of just selling printing, try to create printing which you believe will fit this particular industry. Get together with your artist, make up a dummy for this and a dummy for that. You will soon find out that your standing will be altogether different. Instead of being handed specifications to figure on, you will be invited to make suggestions, to venture an opinion as to what you think of this, that and the other thing. Your opinions will be treated with respect.

The advantages to be derived from, first, making artwork a part of printing; second, creating and suggesting printing, and third, specializing in particular industries, are numerous. It will give you a chance to enjoy your work, because you will have a part in its creation. It will make you feel full sized, because your customer will ask your advice and sometimes be guided by it. You will not have to worry about competition. Last, but not least, you will be able to make a profit.

p t n o d f ii



BY G. L. CASWELL

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to The Inland Printer Company,

632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

#### Newspaper Surveys Are Interesting

Mention was made in this department some months ago of a newspaper and business survey made in Iowa during the past two years, which concentrated evidence from 120,000 people as to what the readers think of their respective town merchants and business places, and what they read most, like best and criticize most in their local newspapers. It is a valuable compilation of facts much sought by those who are interested in such matters. Now comes a somewhat different survey made by the Montesano (Washington) Vidette, to ascertain what local newspaper readers think of sensational and startling crime news. A special report of this survey is sent to The Inland Printer by Dan Cloud, editor of the Vidette, who has summed up the questions and replies as follows:

The four questions asked in the circular and the votes as indicated in the first fifty replies, follow:

Do you read criminal and sensational news in any paper? Yes, 36; no, 13.

Do you believe a majority of your neighbors do? Yes, 32;

Would the *Vidette* gain more readers if it printed more about crime, scandals and sensations of this community? Yes, 16; no, 26.

Would it be doing a better service to the community? Yes, 16; no, 26.

Yes, 10; no, 39.

Though *Vidette* readers, of course, know the *Vidette* policy is opposed to printing such news, no partiality was shown in mailing the questionnaires. The *Vidette's* own list of readers was discarded, and from a complete mailing list of Montesano home holders every third name was selected until all the questionnaires were mailed.

Neither did the instructions with the questions indicate what replies were hoped for or expected.

The comment that came with the replies from those addressed was most illuminating, showing the trend of opinion on this matter of sensational newspapering. It might be interesting to others to sound out their constituents along similar lines.

#### Cleaning Up the Desk

We almost despair sometimes of ever seeing newspaper publishers generally attending to their desk matters promptly. Some of the very best editors we have are the poorest office men. Some of the best office men are the poorest editors, no doubt. Seldom are the two combined in one man who has the time required to efficiently handle both jobs. Thus desks get piled up with miscellaneous stuff, and crowded with little matters that can be put off till some other time. The other time never arrives, and the desk is left piled high till New Year's or some other psychological moment when the whole mess is dumped off into the waste paper basket and landed in the furnace. Now, this is literally true in some cases. We know it. We know where good checks sent in to pay for good business have gone in with the rest of the junk, too, and the credit given upon memory alone. If we of this crowded condition or

procrastinating disposition could have some kind of an office girl or boy, or wife, or sister, who could help us take care of the little matters of this kind, and help us to remember, maybe it would give us time for better work in editing and soliciting and managing the business. Either that, or work longer hours and catch up when others are playing or sleeping. Some of us who look back upon the country publishing business of twenty-five years ago remember when we did all the work now handled by two and three office assistants. We worked long hours and still got off for a ride on a free pass to the city occasionally. We attended editorial conventions and came back with a headache and a sour breath - and sometimes let the things go that should have been done, simply because there was a limit. And a lot of us lost more money trying to conduct business in this way than we now pay for the office help that keeps things slicked up.

Make up your mind to one thing, and that is that correspondence must be taken care of. And the best way to take care of correspondence is to do it at once — answer it by the next mail. Often a minute will answer a letter, if done at once. If books are properly made up and organized, ten seconds and a scratch of a pen will make a record of a transaction that is important. Filing cases of one kind or other may be had for less than a dollar. Label these and file things away instead of leaving them on the desk.

Confusion, headaches, disgust with the business, bad feeling on the part of patrons, all will be largely eliminated by using a little headwork and quick action when opening your mail or clearing up the desk — and it will cost but little.

#### Getting Free Publicity Across

Free publicity copy is now strongly reinforced with free plate stuff to help get it across in the newspapers — and a lot of them fall for it readily. Just why newspapers should accept or use free plates without expecting to give somebody, or something, value received for the expense of making and sending such plates, is a hard question to answer. Somebody pays for the making of the plates - that much is certain. Platemakers are business men and have to pay for the production of the plates. But the newspapers do not have to accept or use such Yet we believe hundreds of them do use them. Recently our attention was called to some innocent looking free plates, telling an interesting story about New York hiking clubs, etc. Well concealed in the story is the best sort of advertising for condensed milk, chocolate bars and other luncheon concomitants. Many such plates have oil and mineral land propositions promoted in their content. Canada has received millions in such publicity, as we all know, and now the subtle, sneaking, stealing free plate thing is worming itself into all kinds of stuff for readers to innocently ponder and pay for. Recently, seeing some of this in a small daily newspaper, we asked the proprietor if he knew of the free advertising his

paper gave a certain thing the day before. "No; what do you mean?" he asked. "Well, it was there on your second page, in plate matter used for a filler, and under the original plate heading," we informed him. "I declare," he said, "I have told the boys to look out for that sort of thing and never use it without resetting it and proofreading it. Yet they get rushed sometimes and slip it across. I won't have it, and I'll call their attention to this." And the ones who paid for the free plate have probably checked this up as worth the cost of the plates, perhaps, in this one paper. If local newspapers wish to cheapen and prostitute their columns in that way, just to take the easy way when they are busy, they can enhance the free publicity idea even more than it is now - and it is certainly considered important enough now to afford to good publicity men salaries greater than those paid to the highest professors and teachers in our colleges.

The newspaper represents a big investment in every field in which it is a success nowadays. The cash outlay in equipping the plant and organizing the newspaper is equal to and usually far more than that in any other business of the same gross amount annually. The acquisition of a good and reliable list of subscribers to a newspaper represents another large investment. Did you notice recently that the Detroit News paid \$1,200,000 for the Detroit Journal subscription list and good will, on the one condition that the Journal suspend publication and turn over this intangible but real asset to the News? Then value your own investment, your plant and good will for what it is worth, and do not cheapen it by unbusinesslike surrender to those who would either use it for personal ends or steal its value in free publicity. When you make a good newspaper, sell it to the public - and get your pay for it. The years you fail to do this now will loom up before you when age has robbed you of your come-back.

#### Flat Rates and a New Budget System

All the theories and all the argument showing that local newspaper advertising rates ought to be twice as high as they are will not change the situation until it is shown to business men that they can pay such higher rates and profit by paying them. A graduated or sliding scale running from a very high to a medium figure with a view to getting an average good rate for space will not work out in the country field, or at least there has been no experience in this field which offers encouragement along that line. It would be glorious if newspaper publishers in smaller towns and cities could start with 75 cents an inch for the one-time transient advertiser and gradually reduce the rate to the occasional advertiser, the in-and-out advertiser and the one on hand for every issue, giving to the last named the encouragement of the lowest rate. But the trouble comes in making the occasional and in-and-out fellows understand the why and wherefore of the discrepancy. Also there is confusion in the bookkeeping department of the business to be reckoned with and a continuation of argument and adjustments when the collectors go around with bills. The fact that nine out of ten country publishers, as well as the same proportion of dailies in the small cities, adhere to the flat rate, or as near to the flat rate as possible, shows that experience is the best teacher, and that success can be attained under that system. It may be they cut costs of production to make it possible. But in no case that we know of do display advertising rates in dailies of seven to thirteen thousand circulation "graduate" on any scale heretofore agreed upon, while the country papers do get a fairly uniform rate at a price per thousand of circulation greatly higher than any other class of publications - and give a service and get results commensurate therewith. It should be recognized, however, even among these latter publications that there is an "irreducible minimum" and that minimum for the smallest publication is not less than 20 cents an inch.

Recently there has appeared a new phase of this matter of rates, however, in the "Scientized Advertising Rates" promulgated and sold under a patent by a South Dakota publisher. His scheme is to use a correct cost-finding system to discover the cost per inch of advertising space in the paper for the previous year, then figure the amount of space used by each line of business represented in a town or city in that year. Figuring the cost per inch for each class of business and adding a percentage for profit, the class with the largest amount of advertising space is set aside and its quota figured out.

#### Page: LAKEVIEW ENTERPRISE Page



This page is poorly made up. The prominent heads are arranged apparently without effort toward balance and symmetry. The advertisement is placed in the worst possible position; it should have been at the bottom, if on the page at all. No effort seems to have been made to have the hand-set lines of the heads of uniform length, as they should be. In short, it is a good example of how not to make up a first page. For further particulars read review on the next page.

Then the number of firms in that business is considered, averaging the space used among them, and the proposition is put up to them that the space used the previous year cost so much; that an additional twenty-five per cent or fifty per cent would cost very much less to produce, and that this saving in cost could be allowed the advertiser to a large extent if he would take the additional space during the current year. Each class of business is figured out on this budget system and the same proposition is presented to each, with the result, it is stated, of doubling, and more than doubling, the total amount of display space sold to the business houses having used enough the previous year to be considered in this plan.

Not having a copy of the book and charts explaining this new scientized method of scaling advertising prices we will not attempt a real explanation of the subject, but we understand it follows the general idea outlined above. Some groundwork is necessary to establish such a plan, however, and then a selling force to back it up, but it looks reasonable and possible.

The N. E. A. says postage rates are too high now and should be set back to the 1919 figures, but that the zone system should be retained.

### Review of Newspapers and Advertisements

Tracy Bargain Advertiser, Tracy, Minnesota.—This, readers, is wholly an advertising paper, issued once a month by the local merchants. It does not contain a line of reading matter. The feature is a spread on pages 4 and 5, which contains sixty-six small card advertisements. The typographic features are "fair to medium," the presswork excellent.

Twin City Sentinel, Winston-Salem, North Carolina.—The advertisement, "The Call of the Great Outdoors," in which space was sold to various merchants.

"The Call of the Great Outdoors," in which space was sold to various merchants selling articles for vacation use, has been well handled. Such special pages are seldom good looking, being made up of a number of smaller advertisements, each of which seems to merit good strong display. There is, of course, a lot of large display in these advertisements, yet, in spite of the handicap, this special is relatively attractive. As an idea which other publishers might adopt next vacation season we consider it excellent and on that account our readers should make a note of it.

vacation season we consider it excellent and off that action to differential make a note of it.

From Nueva Gerona, Isle of Pines, we have received a special illustrated edition of the Appeal. It is interesting because of the large number of half-tone illustrations of scenes about the island, and because of its size, there being ninety-six pages in all in the edition. From a mechanical standpoint the paper is poor, doubtless the result of inadequate facilities. There are so many styles of type, so different — and many of them so old and ugly — that the appearance of the pages containing advertisements is very bad indeed. The poor effect of a variety of type faces is accentuated by a great variety of borders. The print, too, is very poor.

Banner-Courier, Oregon City, Oregon.—The first page of your May 11 issue is interesting and pleasing as a result of a good number of interesting headings, well arranged and distributed. Spacing between words of some of the three-line heads set in twelve-point capitals is quite too wide, but these do not affect the appearance at first glance. They represent a detail which you, as a printer, should want to correct more as a matter of pride in your work than because they adversely impress the average reader. Advertisements are exceptionally well arranged and displayed, the unfortunate feature responsible for their lack of complete effectiveness being the use of so many type faces ble for their lack of complete effectiveness being the use of so many type faces

Two advertisements, characteristic of all that appear in the edition, are reproduced, and let us assure you, readers, they represent a very good style

to follow.

Johnson County Democrat, Olathe, Kansas.—Our compliments on the generally neat and attractive appearance of your paper. The print is excellent throughout, the advertisements well displayed and arranged. The paper's heading, across the top of the first page, a free text style of letter, is one of



All the local banks carried impressive full-page advertisements in the "Pageant of Progress" edition of the Marietta (Ohio) Times. This is a characteristic example of the effectiveness of limited copy, big type for the body, appropriate illustrations and ample white space.

MAXWELL LEADS THE WORLD

"Paperast of Progress" - The Marietta Daily Times

Even Europe Concedes Maxwell Superi Just recently "The Cor," an English magazine of motoring praised THE GOOD MAXWELL to the skies in compari son with a British home product of corresponding power and much higher price. Then it was revealed that THE MAXWELL had been adopted as the slandard chassis for

In Spain THE MAXWELL one and or

DISPLAY

"Sometimes we go for extended tours in the mountains and, no matter what werker places we tackle, THE GOOD MANWELL is always equal to the occasion. The car has covered about 8,000 miles, and it runs distinctly better now than when new. The engline has never been decardonized nor have the valves been toucheed."

Garford Trucks

#### WM. H. LORENTZ

205 Greene Street

Striking full-page advertisement from "Pageant of Progress" edition of the Marietta (Ohio) Times. Distinction is given the display by the unusual arrangement of the cuts; it is made impressive, furthermore, by the large and readable text which, with the limited display, makes it inviting to the reader.

and, particularly, the employment of that eyesore of a type (particularly in

and, particularly, the employment of that eyesore of a type (particularly in an advertisement), the condensed block letter. This was designed primarily for use in news headings, for which purpose only is it worth anything at all. Presswork is excellent, something, in fact, to be proud of.

\*\*Marietta Daily Times\*\*, Marietta, Ohio.\*\*— From first to last, and in every respect your special "Pageant of Progress Edition" is mightly fine. Well chosen text recites the growth of your city, which, on the surface, looks to be decidedly interesting. The feature that strikes the writer most forcibly is the consistent excellence of the advertisements and the uniform print throughout the six eight-page sections. While several type faces are used in the advertisements, Cheltenham Bold dominating the display, those that are used are harmonious. The best feature of the advertisements, however, is the effectiveness of the display and arrangement and the excellent use made of white space.

the most attractive we have seen, and in combination with the clean looking page makes a very inviting appearance. The page would be more lively and interesting looking if there were more headings on it, and if the top heads were a little larger, perhaps — but, then, of course, it would not look so neat. Pay your money and take your choice, ours is for a happy medium where the heads are large enough and in sufficient number to make the paper look interesting yet not so large as to keep it from looking neat. You bear just a little too strong on the neatness. strong on the neatnes

strong on the neatness.

The Courier, Prairie du Chien, Wisconsin.—While we find no particularly outstanding feature in the Courier, we note that all features are very good. There should be short dashes between the decks of all the heads, and a still better appearance would result if short dashes were inserted between the head and the opening paragraph. If there is anything to find fault with, it is undoubtedly the use of so many styles of display type, although all those used by you are very good, with the exception of the block letter. The mere fact that this style of letter is ugly justifies its abandonment, even though undoubtedly it is a strong display letter. Bold types like Cheltenham, Cloister and Goudy have artistic merit and are sufficiently strong in color. If a bold type seems necessary use a good style and make the best of it.

Lakeview Enterprise, Lakeview, Michigan.—The first page of your May 1 issue, we believe, is the most carelessly arranged of any we have received in recent months. Apparently no effort whatever has been made to effect a pleasing and balanced arrangement of the different units of the page. The headings

issue, we believe, is the most carelessly arranged of any we have received in recent months. Apparently no effort whatever has been made to effect a pleasing and balanced arrangement of the different units of the page. The headings are placed helter-skelter, without semblance of order, yet you have a seven-column page, the best size for a pleasing makeup. There should be a major or top display heading at the top of every other column, starting with the first. You have one in the first column, an advertisement occupies the top of the next three columns, there is a head at the top of the fifth column and none of any consequence in the sixth and seventh columns. Major headlines in the lower part of the page are arranged just as recklessly. About a third down, the page heads should be lined up in the second, fourth (center) and sixth columns, then, nearer the bottom, a line of heads in alternate columns again. The idea is to so arrange the heads that the left-hand side of the page will balance the right-hand side. Again, the large heads are poorly set; not enough care was given the matter of the length of lines. We find the three hand-set lines of a head widely different in length, whereas they should be approximately equal to look neat. While, as a general rule, the advertisements are fairly well arranged and displayed, several are decidedly overdisplayed. The fact that so many styles of type are used also detracts from their appearance and effectiveness, three and four styles being used in a single relatively small advertisement. Print is fair, possibly a little below.

Wayne Herald, Wayne, Nebraska.—As we have previously stated, the Herald is one of the finest small-town papers that come to this desk. The adcomposition is excellent, and the clean and uniform print a delight to the eye. two-page advertising spread, "Wayne the Business Center of Northeast

Nebraska," is reproduced.

The Shenandoah Daily World, Shenandoah, Iowa.—Your Memorial Day issue is a crackerjack. Print is excellent, mighty fine indeed. The advertisements are away above the average; they indicate an appreciation of the value in display and of legibility, and readability, that is decidedly The few lines that are emphasized are brought out strongly, and the text, or body, is set in readable sizes, which is impossible when a great many lines are emphasized. Illustrations appropriate to the occasion, secured from one of the cut service houses, add materially to the paper, both in the

Aroostook Pioneer, Houlton, Maine. -- Your "65th Anniversary Number" is excellent in all respects. It is given distinction by the use of a double-line gray-tone border around all pages and by a pica of white space between columns instead of the customary column rule. The page, regularly of seven columns, is therefore cut down to six, but we believe the suggestion of something special that is given is worth the loss of the column on each page. The advertisements are set as we like to see them, with few lines displayed and with those lines brought out strong and with a lot of white space around them. They catch the eye and look to be, as they are, easy to read. Another good They catch the eye and look to be, as they are, easy to read. Another good feature is the fact that Cheltenham Bold is used consistently for display, while the paper is clean looking and neat as a result of excellent presswork.

\*Los Gatos Mail News\*\*, Los Gatos, California.—Your issue for June 15 con-

taining twenty-four pages - including twelve pages of advertising from



An unusually attractive, as well as impressive, special two-page spread from the Wayne (Nebraska) Herald.

reading matter and in the advertisements. Giving a paper an atmosphere in keeping with the occasion through the use of good illustrations is something more so-called "country" publishers should consider, for atmosphere adds to a paper's effect and to the effectiveness of the advertisements by showing plainly that both are special. The only fault we have to find is that on some pages the advertisements are not pyramided, although on some they are. However, even where not pyramided they are handled quite well, as they do not cut up

even where not pyramided they are handled quite well, as they do not cut up the pages into groups of ads. and reading matter closely intermingled.

The Hanover Herald, Hanover, Illinois.— Here is a mighty fine little paper for a twenty-one year old publisher to produce in "the biggest little city in the State." Blow the horn loudly; it's better than pounding an anvil. The first page would put to shame the publishers, older publishers, of bigger papers in bigger cities; it's "clean as a hound's tooth," meaning, of course, there's not an advertisement on it. You have only four pages to work with, too, which makes it all the more remarkable. (Sometimes we exuse publishers of fourmakes it all the more remarkable. (Sometimes we excuse publishers of four-page papers when they put an advertisement or two on the first page.) The top headings, we note, have only the one two-line hand-set deck. An improveent in appearance would result if there was a subordinate deck or two in tese heads. Another point, the lines of the hand-set drop-line heads are gentreally too short, particularly on the smaller size headings. Each line ought to be at least three-fourths as long as the column is wide. Some of the lines are not even half the width of the columns. Hallelujah, the advertisements are pyramided! And with more than the proper half of each page given over to advertising the reading matter would look very skimpy if the advertisements were scattered out like a disorderly mob, as they are on most small-town papers. This helps you keep your first page clean without ruining the other pages. The composition of advertisements is your weak point. As our first suggestion The composition of advertisements is your weak point. As our first suggestion for improvement, cut out all decorative borders and use plain rules. The triple one-point rule borders appearing on the Cromwell and Miller advertisements (May 11 issue) would make a mighty good standard border. If you do not have enough of this border, get some more. Considering the size of the advertisements, these three one-point rules make a good border, but in case you prefer to standardize upon a single rule border decide upon three-point. The six-point borders are too strong for the size of the advertisements they are used account in this issue and do not give nearly so not an expension as lighter. around in this issue and do not give nearly so neat an appearance as lighter rules would. Display is very good, but the important lines sometimes do not stand out as prominently as they should, because bold face is used for the body.

single merchant, Crider's Department Store - is a dandy, at least so far as the amount of advertising from one store is concerned. We have not the facts available to dispute your claim to breaking the "world's record" for the largest amount of advertising from a single advertiser in a single issue of a weekly newspaper. In our more than eight years' conduct of this department, however, in which time we have examined many thousands of weekly newspapers, we recall but a single instance where another weekly paper might challenge your claim. Two or three years ago we received from Canada a newspaper containing an advertisement for one of the stores of the Hudson Bay Company which, if we recall aright, was also of twelve pages. We cite this instance more in confirmation of your claim than to controvert it. The handling of these twelve pages of advertising in so far as display, arrangement and makeup are concerned is commendable, particularly under what we realize must have been difficult circumstances. Doubtless you experienced considerable difficulty rounding up sufficient material to handle this tremendous amount of display in a plant quite naturally selected without expectation of such an avalanche. We regret to find fault, because under the circumstances better work was probably out of the question, but the advertising is not effective work was probably out of the question, but the advertising is not effective except through the impressiveness of its extent. All manner of type faces are mixed with reckless abandon, faces long ago forgotten by the general run of printers and typographers were brought out to honor and be honored by the occasion — and to enable you to get the work done. We would shout your achievement from the housetops if only the display types were good and in harmony throughout, and if, with ample space, so much of the body were not set in such small type as to prove trying to the eyes. The same faults characterize all the advertising of the issue, likewise the fact that there is too much large display and too much small body. The makeup of the pages is not the best possible, advertisements being placed here and there without evidence of an attempt at order. A paper made up according to the pyramid. not the best possible, advertisements being placed here and there without evidence of an attempt at order. A paper made up according to the pyramid, in which advertisements on all pages are grouped in the lower right-hand corner, is invariably better looking than a paper otherwise identical in which advertisements are not so systematically placed. Print is passably good and the front page is fair, too, although not enough care was exercised in placing the headings. With the execution of the first passably good the force of the first passably good the force of the first passably good part of the first passably good part of the first passably good part of the first passably good page to the first page t the headings. With the exception of the two headings at the top of the first and last columns, all headings are bunched in the lower right-hand corner of the page. Try to spread them out over the whole page.

### Ink Problems of the Pressroom\*

BY CLAUDE M. EARLEY

Pressroom Manager, "The Pictorial Review"



ne olen he he nd n. od y, k.

HERE are so many problems in printing that it is difficult to know where to begin. So we shall start at the beginning of a job and go right through to the finish. The copy is usually prepared by an advertising agency and the artist is then called in to illustrate it. Sometimes the copy and drawings are turned over to the printer, but frequently

the engravings are also made by the advertising agency without consulting the printer, who is expected to get good results.

The artist uses many mediums, charcoal, pastel, watercolor or oil. All of these are put on in relief. Some artists
apparently lay the colors on with a trowel and work them up
with a knife or with their fingers, and the printer is then expected to get a faithful reproduction with four colors applied
with a thin film of ink. The original painting being in relief
stands out strongly, but in printing the ink is flat on the paper,
so contrast and strong color must be used to gain brilliancy.

The camera man gets his exposure on the plate and this is passed on to the negative-maker who uses his judgment in reducing the high lights and intensifying the shadows. It then goes to the printer and is passed on to the etcher, who has his own idea of what is wanted. After etching it goes to the proofer. A special paper and a strong, heavy ink are used for proofing. Very seldom does the proofer use the same ink and paper that will be used for the job. The result is that when the printer receives the plate he finds it almost impossible to duplicate the effect obtained by the proofer. It is easy to get a few proofs, but it is vastly different to run an edition.

The ideal printing plate is one with color contrasts so that just enough ink to cover the plate need be carried. The plate should be clean after each impression. A halftone is composed of dots, very fine in the high lights and graduating into heavier dots in the shadows. In the heavy shadows the plate looks solid, but a magnifying glass will reveal very fine shallow holes. If too much ink is carried, the impression will not clean the plate, as a residue will be left which will increase with each impression and the shadows will appear muddy. Then the ink will be blamed.

This can be overcome to a great extent by careful makeready. Makeready is often overdone. Some pressmen prepare a halftone as though it were a wood engraving, where every shade must be cut out and laid on. This gives too much impression, forcing the paper down on the dots in the high lights and causing the high lights to appear muddy, and destroying contrast. On the medium tones and in the heavy shadows it forces the residue left in the small holes between the dots and causes intaglio printing. This is a frequent cause of offset.

We now come to electrotyping. It is surprising how many bad electrotypes are used and how little thought is given to them. With a wax mold much detail and contrast are lost; with a lead mold more detail and a much sharper print can be obtained. Many times electros are "thick," they are shallow and have no face, giving a heavy thick print and filling up very quickly. The printer then blames the ink instead of the plate. I know of at least one instance where the ink was wrongly blamed, and on investigation the ink manufacturer found that the plates were so worn that there were no perceptible dots left. The printing was very dirty and the plates had the appearance of being filled up.

\*Summary of an address delivered before the annual convention of the National Association of Printing-Ink Makers.

The paper to be used is another item to be considered. The printer buys the best paper he can at the price estimated in the job, but it is greatly different from the kind on which the engraver's proofs are printed. The cost of the paper the engraver uses would be almost prohibitive for a large job, as it is of the best quality and contains from seventeen to twenty pounds of clay to a ream 19 by 25 size. This is more clay than would be used in ten reams of ordinary paper.

Let us go on to the subject of rollers and their proper setting, which I consider the most important factor and the one most neglected and least understood. Rollers are the cause of many ink troubles, as the best ink in the world will not give good results with poor rollers improperly set. A hard roller with no life or suction will not lay the ink on the form properly and the ink is blamed for being greasy and gray. A good roller must have plenty of life and be fairly soft and it must be set right. By being set right I mean set to the proper height and not too tight to the vibrator. A roller set too low on the form is one of the causes of the filling up of halftones and type.

The ratio of speed of a form roller is the same as that of the forms. If the roller is set too low it is traveling faster than the form and will smear the ink on the form instead of distributing it evenly. If a roller is set too tight to the vibrator and too low on the form we get a twist or pull to the composition, causing friction and heat. When a press starts in the morning and the rollers are cold you get clean impressions. As the rollers become warm the ink is also warmed, with the result that the printing begins to look gray, brown or catty. Another notch is added to the fountain, which gives the form more color. The inkmaker is blamed as usual.

When the ink becomes warm the pigment and the varnish separate to some extent. You are printing with varnish, while the pigment combined with the dryer sticks to the form rollers, forming a coating like felt on the rollers. Much trouble would be saved if the pressroom foreman would realize this.

Another condition frequently prevails. Once I had twenty halftones to print, made up in a sixteen-page and a four-page form. The color was a warm brown on coated India tint stock. The sixteen-page form was placed on a press in the basement of the building, and the four-page form was printed on a press on the fourth floor, the pressman obtaining his ink from the fountain of the press in the basement. The first side of both forms was run off in the afternoon so they could be backed up in the morning. The following morning the sixteen-page form was as wet as when first printed, while the four-page form was bone dry. Of course, it was believed that the ink on one press had been doctored. To satisfy my curiosity I used the ink from the press in the basement on the one on the fourth floor and took some ink from the fourth floor to the basement. The result was the same as on the first printing. The fault was with the atmosphere; the ink on the sheets printed in the basement did not dry on account of dampness.

Often serious trouble is caused in the pressroom because the ink is not adapted to the paper. We get coated and super stock; some with no finish, and some with a high finish and plenty of clay. Again it will have a celluloid or tinny finish. The same ink will not work on all kinds of stock. The coated stock with plenty of clay and a soft finish will require a soft, buttery ink, while the high finish or tinny stock requires an ink with a tacky varnish that will hold fast on contact.

A few years ago I had the job of printing eighteen hundred sheepskins. I did it in three hours, and the result was almost

as beautiful as engraving. I used a heavy litho black, to which I added bookbinder's black to give it gloss and drying quality, and ledger black to soften it so it would distribute evenly. I have had wonderful results on bond paper by adding litho black and a small quantity of bookbinder's black to the bond black. Bond paper and sheepskin are similar, inasmuch as they are both greasy, and an ordinary ink will not print well on a greasy surface. The addition of litho black and bookbinder's black overcomes this difficulty.

The salesman has an important part to play in advising the selection of inks for different jobs. The successful salesman is the one who takes a personal interest, studies the conditions and gives each order the same attention that a doctor gives a patient. The successful salesman diagnoses the job, gets a sample of the paper and all the details. Then he gives the printer the ink that is required. After the ink is delivered he follows it up and watches it on the press, using a glass to see if it is covering properly and printing clean and sharp, and making suggestions if it is not right. A salesman who takes such interest in his customers is sure of getting future orders.

Why are there so many colors? I overheard one manufacturer say that he had over a thousand shades. When the four-color process was first brought out only four colors were used, but now there are forty-four times four. The engraver has no standard, but mixes colors to match the original painting and the proofs are sent to you to match. If the printer orders too much he either has it left on his hands or asks you to take it back. Usually it is a loss. If you would not manufacture so many colors the printer could not get them and the engraver would be obliged to use the colors that are available and in turn the artist would be obliged to do the same. Thousands of dollars are lost every year through this lack of standardization, and it is up to the ink manufacturers' association to stop it.

In nearly every pressroom you will find all kinds of varnishes, oils, offset compounds, reducers, and what not. In rare instances some of these are of value if used with discretion, but to my mind they are the cause of a great deal of the ink manufacturer's trouble. If you allow each pressman to use his own discretion in adding these compounds, he is likely to use a pound instead of an ounce. In our pressroom any substance that is to be added to the ink is ordered by the superintendent of the pressroom. It is added in the ink room, where it is carefully weighed and ground in the ink by passing through the mill until it is thoroughly incorporated.

I believe that the ink manufacturer is to blame in many cases for trouble in the pressroom because he is trying to supply too cheap an ink. You can't take an ink, for example, a red worth \$3 a pound, and put the same quality into a grade selling for 40 or 60 cents a pound. If you can there must be an enormous profit in your \$3 ink. It is up to the manufacturer to educate the printer to realize that he is saving money by paying more for an ink with greater tinctorial strength. He will use less ink and will have fewer delays.

Suppose we had a delay on our presses from filling up, drying, offset or slip-sheeting. Allowing an hour a day for fifty-seven presses, what would it cost in a year? The average cost of the press is perhaps \$10 an hour, and an hour lost on fifty-seven presses would amount to \$570 a day. That would soon buy a carload of ink. Moreover, when you use the best ink you can be proud of your work. It is up to the ink manufacturer to show the printer how he can save money by using the best inks.

We have a great deal of trouble with the cuts filling up in two-color work. Most of the troubles are with the yellow ink. On some papers yellow will dry; on others it will chalk up; that is, the varnish will penetrate the paper, but will not carry the color with it. It leaves the pigment on top, and when the red is printed it pulls the yellow off. The red is blamed because it is filling up. If the yellow is chalking off it is not the fault of the red. Another case where education will help.

The printer must also be educated to buy better rollers as well as better ink. To most printers a roller is a roller, and it is a question of not how good but how cheap. As a result he gets rollers containing from ten to ninety per cent of old composition, simply because he has beat the rollermaker down to a price where he can not supply a high-grade roller. A roller is composed of glycerin and glue. The glue is gone the moment you reheat it and it becomes brittle. What must rollers be like after they have been melted several times? The rollermaker adds fifteen or twenty pounds of glue and five or ten pounds of glycerin to the old composition, and sends the rollers back to the printer. The printer loses money, because a good set of rollers should last at least four weeks and those he usually gets won't last nearly that long and his printing suffers in the meantime. More pressroom troubles are due to poor rollers than most printers realize.

Again let me emphasize the importance of good ink. The cost of the ink is only about three per cent of the total cost of the job, so why not add a few cents more and get something worth while?

### PHOTOENGRAVERS HOLD TWENTY-SIXTH ANNUAL CONVENTION

The outstanding features of the Twenty-sixth Annual Convention of the American Photoengravers' Association held at Grand Rapids, Michigan, July 21, 22 and 23, were the resolution passed in favor of reverting to the forty-eight-hour work week and the adoption of a national advertising campaign which will cost approximately \$30,000. Two years ago the greater part of the trade adopted the forty-four hour week and the resolution shows the desire to return to former conditions.

The attendance was fully up to that of former years, about four hundred being present. The business sessions were interesting and instructive. Another high light of the convention was the adoption of the Standard Cost-Finding System modeled after the system in use in the printing trade. The particulars were explained by W. B. Lawrence, cost expert of the association, and by Fred W. Gage, of Battle Creek.

In connection with the convention a comprehensive exhibit of photoengraving equipment was held at the Hotel Pantlind, the headquarters of the association. There were on display four etching machines, three lighting systems, an electric planer, cameras, blocking lumber and other materials and equipment used in the manufacture of engravings.

The banquet and dance, held on the opening day of the convention, was a brilliant affair with an attendance of about four hundred. Henry Allen was toastmaster, and the principal speaker was Arthur H. Vandenberg, editor of the *Grand Rapids Herald*, who built his address around a parallel between nitric acid as used by photoengravers and nitric acid in its relation to American citizenship.

Adolph Schuetz, of New York city, was reëlected president of the association for the fourth time. C. A. Stinson, of Philadelphia, was again elected first vice-president; Henry Petran, of Milwaukee, second vice-president; Oscar F. Kwett, of Canton, Ohio, secretary-treasurer. John G. Bragdon, of Pittsburgh, treasurer for several years, was unable to be present on account of ill health. He was voted a life membership in recognition of his services to the association.

The entertainment features of the convention included a tea and luncheon tendered to the visiting ladies, and an automobile ride and theater party to the delegates in addition to the banquet and dance. A golf tournament was staged at the Highlands club of Grand Rapids on July 22, a handsome silver cup donated by President Schuetz being won by the Grand Rapids foursome. The weather was all that could be desired and added much to the enjoyment of the entertainment.



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Replies to inquiries will be made by mail only when accompanied by stamped self-addressed envelope.

#### Grippers Do Not Hold Sheet Tight Enough

A pressman states that although he has the grippers set to even tension he can readily pull the sheet from all the grippers. He wishes a remedy.

Answer.—Find the gripper spring and see if you can not increase its stress by the nut on the spring rod. Perhaps the spring is operating at its original adjustment. It may be necessary to apply a new one.

#### Imitation Photograph

A Kentucky firm of engineers writes as follows: "Will you be kind enough to tell us under what process the enclosed imitation photograph is made?"

Answer.—Any printer who does good halftone work could duplicate this job. He must, however, have a good halftone plate and a mechanical overlay to give the plate its best makeready. When the sheet is printed it is coated in a special machine called a varnisher, which imparts the glossy surface and gives it the yellowish cast of color.

#### A Neatly Printed Annual

C. Olos Lowe, Osawatomie, Kansas, sends a nicely printed school annual, *The Cardinal*. It is issued by the senior class of the high school and contains numerous halftone portraits. Dull enamel stock is used, and the excellence of the makeready brings out the good quality of the halftone plate. A few minor defects are noted in the letterpress and a few halftones are slightly filled up. The pressman should insist that all broken letters be changed before the form comes to press, and he should wash the plates frequently. Notwithstanding these trifling errors, the magazine is worthy of much praise.

#### Rollers Cut by Perforating Rule

A pressman asks how he can avoid cutting the rollers on his platen press when the perforator is locked parallel with the press bearers. The reason given for locking the form this way is that when locked the long way of the chase the cutting of the top sheet by perforator caused trouble in feeding.

Answer.— In locking up the form place about twelve points between the furniture and chase on lower left corner and upper right corner. Fill in the other corners to correspond; this will give a slight tilting to the form, which will prevent the surface of the roller touching in a continuous circle and thereby lessen the chances of touching.

#### Gold Ink on a Blank Board

A Southern printer encloses samples and writes: "We are enclosing herewith specimen of a six-ply board of which we have a considerable amount to handle, using a gold ink. We have tried every experiment that suggested itself to us, in an effort to secure a better body to the color on this work. We have tried both hard and soft packing, have changed rollers several times, adjusted and readjusted the truck rollers and given the press numerous washups, still after three or four

impressions at full speed the work will appear as the specimen does. We have a considerable amount of the ink on hand and should like to use it, if it is possible to secure a good clear impression with it. Is there any suggestion that you can offer as to what might be done to eliminate our trouble?"

Answer.—You may secure improved results by adding some No. 7 varnish to your ink. This varnish furnishes a body to the ink, holding the bronze and preventing the spreading during the impression. We would use a hard tympan and operate with the lightest possible impression. Fix your roller trucks so that the surface of the rollers will just have a bare contact with the form. Too much impression and too much roller pressure will disturb the film of ink that is laid on the paper by the form. You can secure a one-pound can of this varnish from your ink dealer.

#### Printing on Unglazed Celluloid

A Missouri printer wants to know if unglazed celluloid can be printed upon and then be given a polishing. He also wants to know how to print on celluloid.

Answer.— For the average printer it is advisable to secure the finished product and print on it with the proper ink. This ink can be secured from your dealer. The actual printing of the celluloid with suitable ink, type and makeready is not so difficult as it may appear. There being comparatively no absorption by the material, the ink will dry wholly on the surface. To produce a sharp print the ink must not spread unduly under pressure and should dry hard. Aim to have the rollers set to just a bare contact with the surface of the type so that the deposit of ink on the type will not spread beyond the surface area, then the transfer of the ink from the type to the material will give a sharp print. Do not pile the printed sheets, but spread them out to dry, which should take over night.

#### Getting Back in the Game

A printer who has been out of the business for several years submits the following questions: "(1) Is lye injurious to type if the type is left soaking in a medium strong solution, or even a strong solution? I remember that when I was on earth before old printers said lye would eat type, and I have heard some such expression made recently. Some type in our office is very dirty, and I wish to soak it in lye for an hour or two, or over night, and then thoroughly wash it in running water. Can I do any damage? (2) What is French folio paper? Is it French writing? I refer to paper used in spotting up for overlays. Of course folio is a term for 17 by 22 inch size, but French writing paper is also made in larger sizes. I am not sure that French folio and French writing paper in a folio size are the same thing, though I think so. (3) Isn't pressboard used any more for placing usually directly under the draw-sheet for a hard impression? I have been told that it is not, and I want to know why. I am using heavy manila paper from a roll to get a hard tympan, as this office has no pressboard. What weight of pressboard should we order for use on a 10 by 15 inch old style Gordon? I note gray pressboard, 24 by 36—100 pound, and 24 by 36—150 pound. Which is preferable? Is there any difference between red and gray pressboard, excepting color? Red, however, comes in larger sheets, I notice, and it would be harder to get a few sheets packed for shipment."

Answer.— (1) Lye left on type over night to soften the old ink will do no harm. It will be more troublesome to the fingers of the one who distributes the type than to the type itself. Rinse well after soaking. It will be less harmful if you soak badly washed type in a solution of crude carbolic acid and turpentine, equal parts, and then after it has been soaked over night rinse off several times in gasoline. This solvent is better than the lye for removing dried ink from type, cuts and rollers, and will do no harm to the fingers. (2) French folio, so called, is a cheap, thin, flat paper, hardly good enough to write on with pen. It is used in makeready of forms and for tympan on a platen or small cylinder press. It can doubtless be had in double-folio size. (3) Pressboard is still used on cylinder presses for hard packing, and on a Gordon or other platen presses. There are several thicknesses. Some press-

men use thin sheets of zinc instead of the pressboard. We believe that two thicknesses may safely be used, the thick for heavy forms and one thickness of thin for lighter forms. As far as we know, the red and gray have the same tenacity. It is best to order the cut pieces for use on platen presses. For cylinders, it is sent safely by the paper house.

#### Setting Angle Rollers

A Michigan publisher has been having trouble with the angle rollers on his press and asks if a certain make of roller will work without wearing on end like those he is now using.

Answer.—The roller you refer to will work very well for table distribution, but, like every other roller, it must be set correctly when first put in the press. The wear on angle rollers is often due to their being set too low, and sometimes due to the speed they attain, which is not diminished when the plate edge strikes the roller which had not stopped when the plate left the roller. Some pressmen place a strip of leather in one of the sockets of the angle rollers; this bit of leather acts as a brake, and as the roller is stopped when the edge of the plate strikes it the damage is slight.

# Machine Rule in the Country Shop

BY ROSCOE EDGETT HAYNES



RINTERS who do not have typesetting machines can hardly realize what a great aid slug rules and borders are to rapid and therefore economical composition. Country newspaper printers, particularly, would find this material such a convenience that once used, it would never again be lacking from the composing-room equipment of the wise

printer. Both linotype and monotype machines produce a wide variety of attractive rules and borders on six and twelve point bodies, the linotype material being cast in pieces thirty ems long, the monotype as long as desired. Twenty-four-inch strips are found to be the most convenient length for the monotype material, as these can be handled easily in quantities on an ordinary galley or stored in the compartments of a galley cabinet of the regular size. Linotype borders are cast with corner pieces on each strip when made from slides, and with or without corners as desired when the border is cast from a line of special character matrices. Monotype borders are cast in strips and have no corner pieces, but separate characters are obtainable in a variety of forms which harmonize with the strip borders, and are on standard six and twelve point bodies.

If the printer has a good rule cutter and a dependable mitering machine, he can buy these slugs in quantities and cut them to the desired sizes. Otherwise it is better to order the slugs cut and mitered at the shop where they are produced.

It is a good plan to ask for a proof sheet showing the styles and sizes of rules and borders from which to make a selection, and then to choose a sufficient quantity of the more serviceable faces rather than to get a little of everything.

In order to cover the ordinary demands of the average shop, the list should include a good quantity of hair-line, one, two, three, four and six point full face, all on six-point bodies. The hair-line should be centered (column rule) if possible, as it will be found very useful in blank work to be set work-and-whirl, as well as for all other blank work except where blank lines follow with type. Hair-line flush on six-point body is better for the latter class of work. In the list of border rule be sure to include one-point parallel, and heavy and light parallel (hair-line parallel with one or two point face) on six-

point body and twelve-point full face. Three or four ornamental borders of each size should be sufficient for the remainder of the stock, as with the standard faces of six-point which we have mentioned it is possible to form a wide variety of combination borders by placing the strips side by side. Borders with faces from six to twenty-four point can thus be easily made and very artistic results obtained.

Of course the metal of which the machine borders are made is much softer than brass, but it is nevertheless sufficiently durable to stand repeated use in the country shop where, although the work is printed direct from type forms, the runs are usually short. If carefully made ready the wear on the rules and borders will not be excessive.

To keep these rules and borders conveniently, the printer should provide his composing room with a sufficient number of blank cases and small rule cases to match, so that the fonts can be cut to labor-saving lengths with mitered corner pieces.

Most of the foregoing refers to the use of machine rule and border in jobwork. It will, however, prove equally serviceable in newspaper composition. For instance, hair-line on six (centered) makes excellent column rule, and labor-saving pieces, graduated by nonpareils in sizes from one to ten picas, and thereafter by picas to thirty ems, will be of great help to the makeup man. Shops that ordinarily use a two-point hair-line cutoff rule between advertisements can use the column rule by cutting enough pieces of the proper sizes to take the place of the brass rules. This metal column rule is a great time saver when used as cutoff rule, because the makeup man doesn't have to put leads either side of the thin rule.

In the ad. alley, the metal rule comes in very handy as borders and pieces one, two and three columns wide (the last mentioned made of two pieces each twenty picas long and mitered at opposite ends) can be kept on hand ready to use. If monotype rule is available, down rules of the standard size advertisements can also be cut and kept ready for use. If this assortment of pieces is mitered at each end, the compositor will only have to "slap it together" without waste of time.

A good stock of ready-cut metal rule can be purchased at a very reasonable figure, and if it is handled carefully by the workmen it will remain serviceable for a long time.

# Collectanea Typographica



By HENRY LEWIS BULLEN

for if hevene be on this erthe Hnd ese to any soule,
It is in cloistere or in scole,
Be many skilles I fynde;
for in cloistere cometh no man
To chide ne to fighte,
But all is buxomness there and bokes
To rede and to lerne.

-Vision of Piers Plowman (1362)

# \* \* \* \* Sir Walter Scott, Printer

It is not generally known that Sir Walter Scott, poet of great renown and greatest of novelists, was for many years an active, though secret, partner (and for a time sole owner) of the most extensive printing house in Scotland. Honoré de Balzac, Scott's nearest rival as a novelist, was also a master printer and typefounder. Samuel Richardson, the inventor of the modern novel, and in his day (1689-1761) the most popular novelist, did not achieve fame as an author until after he had achieved a fortune as a master printer.

But to return to Scott. Our readers, we assume, are acquainted with the life and works of that great man. He did not achieve fame at a bound. His first introduction to the reading public was as a translator. He was a lawyer by profession. A schoolmate of his, James Ballantyne, also a lawyer, had opened a small printing house and in 1797 began to publish a weekly newspaper in the small town of Kelso. Scott, in 1799, persuaded Ballantyne to print, as a sample of book printing, a few ballads of which he was the author. These were printed so well that in 1802 Ballantyne was employed by a London publisher to print two stout volumes of "Minstrelsy of the Scottish Border," compiled by Scott and containing a few original ballads of his own.

The outcome of this relation between the schoolmates was the removal of Ballantyne's printing outfit to Edinburgh in 1805, Scott, who was an admirer of fine printing and a collector of fine books, advancing some cash and becoming a secret partner with a third interest. In the same year Scott issued his first great epic poem, "The Lay of the Last Minstrel," achieving immediate world-wide fame. Until 1813 (when he was eclipsed by Byron) Scott was accepted as the greatest of living British poets, issuing one work each year, for which he re-



Sir Walter Scott, Printer-Author, from the painting by Sir Henry Raeburn.

ceived larger sums of money than ever a poet had before. The printing house of James Ballantyne & Co. printed all these works, and Scott used his rising influence to procure for his partner much other printing from the publishers, so that soon this printing house became the largest in Edinburgh. In the first three years, though the venture started with only one hand printing press, the profits averaged \$10,000 a year — equal in purchasing value to \$30,000 at present.

All might have been well if Scott had not gone into the publishing business. Taking John Ballantyne, the brother of James, as the ostensible head of the firm, Scott, in 1808, became the secret but controlling partner in the new publishing house of John Ballantyne & Co. His was the sole capital and his the sole risk. In selecting works to be published Scott displayed poor judgment. No books published by him were profitable, except

those of which he was himself the author; but all the books were printed by James Ballantyne & Co., to whom Scott's publishing house became heavily indebted. In 1813 when Scott ceased to be a publisher, he had involved the printing house heavily, and had on his hands large editions of unsalable books. However, when his affairs, and Ballantyne's, were at the blackest, Scott issued in 1814 his first novel, "Waverley," which had an astounding success. Each year saw another novel appear; sometimes there were two; and revenues such as no previous author had received, and few since, poured into Scott's hands. These novels, as we all know, were published anonymously. The public ascribed them to 'The Great Unknown."

Fired with his literary success, Scott, before extricating himself from his immediate financial difficulties, began to acquire an extensive domain upon which he proceeded to erect a palatial residence, the now famous Abbotsford. His ambition was to be the founder of a noble family, with an entailed estate, and to achieve this he entered upon a career of frenzied finance, which he maintained with great shrewdness until his failure in 1826, after which he not only saved Abbotsford for his son, but paid all his creditors in full. Thus, in 1816, while his earning power was growing, his expenditures more than kept pace with it.

In 1816, still acting secretly, Sir Walter Scott assumed, in agreement with James Ballantyne, the sole ownership and liabilities of the printing house. Ballantyne, continuing as ostensible owner, was actually a salaried manager. In 1817 Scott completed the disposal of his unprofitable publishing assets, and after meeting all losses and paying all the debts of the business found himself the gainer by \$5,000. His method was simple. The publishers were eager to issue his novels. In each transaction he prevailed upon them to take over a certain quantity of his unsalable or slow-selling stock. The printing business meanwhile expanded rapidly, and in 1822 Scott resumed his partnership with James Balantyne, retaining a half interest. Ballantyne had no capital, but was an excellent

credit. The new partnership started with an indebtedness of \$180,000, almost wholly in the form of notes negotiated by Scott, and for which he acknowledged himself personally liable, most of the funds realized on these notes having been expended upon Abbotsford and its art treasures and to meet a degree of hospitality such as only a man of great wealth could dispense - yet Scott was by no means wealthy. He was anticipating his literary gains. He at one time received large sums in advance from three separate publishers for three novels, the names, the plan or plot of which had not been selected.

Scott reserved to himself in the renewed partnership all the accounts payable and current funds at date of signing. With no diminution of the yearly book profits of the printing house, the debts of Ballantyne & Co. in 1826 had increased to \$230,000. In that year Constable & Co., the principal publisher of Scott's works, went into bankruptcy. James Ballantyne & Co. was endorser of \$150,000 of acceptances to Constable & Co., almost all of which represented advances to Scott by his publisher, for which he took the notes of the printing house. These acceptances Scott in turn discounted, but failed in the end to meet when due. The printing house also was liable as endorser for \$80,000 of Scott's notes. This crisis ended Scott's connection with the printing house. It is said that his personal liabilities, including those which involved the printing house, exceeded \$500,000. His estate of Abbotsford had been made over to his son, upon the latter's marriage, at a time when Scott was managing his involved finances with comparative ease. Abbotsford was thus saved to the Scott family, in whose possession, we believe, it still remains. Scott promptly announced his determination to pay all his creditors, without compromise. To do this he poured out an unprecedented amount of literary work of a high order of genius. Within two years he had paid his creditors nearly \$200,000. From 1826 to 1832 he issued nineteen works, none of them short. This herculean task broke his health. In 1832 he suffered a stroke of paralysis, from which he never recovered. He died in that same year. His executors, by the judicious sale of his copyrights, were enabled to pay off the entire indebtedness in 1847.

The true nature of Scott's financial involvements were not known to the public, which adored him. To them he was a man ruined by his trust in his printers and his publisher. Neither James Ballantyne nor Constable wished to combat this belief, and facts to the contrary would never have been known if Lockhart, Scott's son-in-law, had not at-

tempted to confirm the popular belief by a slanderous attack upon the character of the Ballantynes in his "Life of Sir Walter Scott," published in 1838. In this work the great author was depicted as a babe in finance, at the mercy of careless and extravagant partners. The slanders of Lockhart were immediately answered in a restrained manner by James Ballantyne's son and the bookkeeper of



James Ballantyne, born 1772, died 1833, Jounder of the great printing house of Ballantyne & Co., in which Sir Walter Scott was an active, though secret partner, and for several years sole owner. This portrait is from the oil painting now in Abbotsford, the Jamous home of Scott and his descendants.

James Ballantyne & Co. in the pamphlet "Refutation of the Misstatements and Calumnies contained in Mr. Lockhart's Life of Sir Walter Scott." In the following year Lockhart responded with an abusive reiteration of his charges in the pamphlet "The Ballantyne Humbug Handled." Ballantyne's son and successors were then compelled to disclose Scott's financial history by transcripts from the books of account and confidential agreements and correspondence in the pamphlet "Reply to Mr. Lockhart's Pamphlet," pp. 97, 1839. The facts thus presented were unanswerable and the Ballantynes were vindicated.

After the failure the printing house was sold at auction and bought by Alexander Cowan, the papermaker, who turned it over to James Ballantyne. Unhampered by high finance, Ballantyne became the sole owner and conducted the business with great success. It maintained its position as the greatest printing house in Scotland under Ballantyne's successors until 1912, when it was consolidated with the ancient and honorable and affluent printing house of Spottiswoode & Co., founded in London in 1739 by William Strahan, the closest

friend of Benjamin Franklin. The firm is now known as Spottiswoode, Ballantyne & Co., Limited.

James Ballantyne, in addition to earning for himself the reputation of being the best book printer of his day, was possessed of marked literary ability. He edited the Quarterly Review, which Scott projected in opposition to the famous Edinburgh Review, as well as the Edinburgh Annual Register. But his literary ability was best displayed as reviser of the manuscripts of his great friend and partner. Scott, producing his marvelous books in rapid succession, had little time for revision. All of his works were revised by Ballantyne before they were printed. This was of great assistance.

In Ballantyne Scott found to the end his most devoted friend and admirer. Perhaps it would have been better for our great author if his partner had not been so pliant to his will and wishes. The printing firm became in reality a banking house for Scott and his family. Scott turned in his immense earnings as an offset to the volume of notes he was keeping afloat among the publishing and banking houses. There came a time when every milliner, dressmaker, wine merchant, bookseller, builder, tobacconist, butcher and other tradesmen who supplied Scott and his family was paid by orders on the printing house, yet Ballantyne never protested, and in a measure shared in the fictitious affluence. That he was not the cause of Scott's misfortunes is proved by a letter written by Scott to a mutual friend, after the bankruptcy, in which he says "I have been far from suffering by James Ballantyne. I owe it to him to say that his difficulties are owing to me," and again, "So far as I am concerned, I give my consent with great pleasure to your discharge [in bankruptcy], being satisfied that in all your transactions with me, you have acted with the utmost candor and integrity."

It must not be supposed that the strenuous financiering of Scott and Ballantyne worried them very much up to the time when the unexpected failure of Constable disturbed their unstable calculations. They hoped, and had reason to hope, that Scott's mighty pen would bring in streams of gold sufficient to ultimately land them in the haven of financial security. They both lived a jolly life, amid a host of brilliant and jovial friends. They enjoyed fame and popularity, and their social dreams finally came true, with no man the loser by their financial adventures. To have been the bosom friend and most useful assistant of the greatest of all Scotsmen was a privilege which James Ballantyne appreciated to the full. He was entirely worthy of that friendship.



This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

#### "Sales Suggestions for Paper-Box Manufacturers"

Robert F. Salade is the author of another readable book with the above title, this time for paper-box manufacturers. The great growth of this industry during the past decade is told, and the number of machines used in every part of the work. The book is a sequel to the same author's book on "How Paper Boxes Are Made," and is designed particularly for the purpose of offering suggestions to paper-box manufacturers for the promotion of new business. It is a book of 150 pages, well illustrated and bound in embossed leather. It is published by The Shears Publishing Company, Lafayette, Indiana, or can be secured through The Inland Printer Company.

#### "Handbook for Process Photographers"

This book is not intended for the reader who is interested in photoengraving only in a general way. It is a handbook of methods and formulas rather than a complete text book of photography as it pertains to photoengraving. It contains a great deal of information in fifty pages on the subject of making line and halftone negatives by the wet collodion method. Several useful tables for camera work are given. The chemicals used in photography are listed in the book, together with a description of their properties and the precautions it is necessary to take in handling them.

"Handbook for Process Photographers" is published by the author, Everett R. Eaton, Effingham, Illinois.

#### "A History of Printing in Colonial Maryland"

In publishing this volume the Typothetæ of Baltimore has contributed a valuable addition to the bibliography of the history of printing in America. Although Maryland was the fourth of the English colonies, there has been very little available information concerning the early typographical history of the State except the meager details given in Isaiah Thomas's general history of printing. The author, Lawrence C. Wroth, first assistant librarian of the Enoch Pratt Free Library, of Baltimore, has devoted much effort to the compiling of information from original sources.

Several specimen pages of the printing of the period are reproduced and a chapter is devoted to imprints of the period. This chapter contains a list of broadsides, books and newspapers printed in Maryland between 1689 and 1776, with a brief description of each piece and the date of its publication.

As an example of the highest craftsmanship in bookmaking the book is of exceptional interest. The imprint of Norman T. A. Munder & Co. is in itself a guaranty of excellence, and the present volume is as near perfection as is humanly possible. It shows what can be accomplished when medieval craftsmanship and pride in one's work are combined with modern facilities in the production of books. As an example of the painstaking care exercised in the preparation of this book, every page was examined through a magnifying glass to make sure that every letter was perfect before going to press. It is

the careful attention to such minute details that makes the difference between excellence and mediocrity.

Typography, makeup and decorations combine to give the book the colonial atmosphere so essential to the subject. Caslon Old Style has been used throughout, the body being monotype set in Caslon No. 337. The decorations are the work of Edward Edwards. Two editions of the book have been printed. The de luxe edition is limited to 125 copies printed on French hand-made paper and bound in leather with a simple but attractive cover design stamped in gold. Each copy is numbered and bears the author's autograph. The other edition, which is limited to 500 copies, is printed on an excellent grade of book paper and is bound in green cloth.

It is indeed gratifying to know that the spirit of craftsmanship and the love of art for art's sake still survives. The present volume will be appreciated by all lovers of fine books and its value will undoubtedly increase with time. Our heartiest compliments are extended to those who took part in its production; to the Typothetæ of Baltimore, to the author and to Mr. Munder and his associates.

#### "Gravure in Newspapers"

The value of the rotagravure supplement of the Sunday newspaper as an advertising medium is presented to advertisers in an attractive and effective way in "Gravure in Newspapers," a handsome and pretentious book recently published by the New York Tribune. This book, which is the same size as the usual gravure (or rotagravure) Sunday supplement, is attractively bound in tan board covers with the title in gold on a brown panel.

An interesting and understandable description of the rotagravure process is given, explaining the various operations from the preparation of the copy to the printing. Illustrations show the different operations. A brief history of gravure and its development is also given and a glossary of trade terms is included, which will prove of great benefit to the non-technical reader.

The value of gravure newspapers as an advertising medium is pointed out by a map of the United States showing the gravure circulation in the different States. Economy of rate and the possibility of buying circulation in the big trade centers where population is densest and where concentration of effort is likely to prove most profitable are among the advantages named.

That gravure reproduction is of a quality which interests the better class of readers is shown by the advertisements reproduced in the book. Fourteen specimen pages of gravure advertising are shown, each advertisement having an illustrative treatment, the full beauty of which is brought out by gravure reproduction. An atmosphere of richness and elegance, which has a strong appeal to the discriminating buyer, is imparted to the object advertised.

The method of pointing out the distinguishing features of the technique of each advertisement is unique and interesting. The body of the advertiser's copy has been removed and a brief explanation of the illustrative treatment of the advertisement flashed in. The typography and general style of the original copy have been followed and the harmony of the advertisement preserved.

Practically all of the advertisements in this book are of the "human-interest" variety. The "reason-why" appeal is conspicuously absent. Perhaps the advertising expert who writes so entertainingly for a prominent trade journal would say that these advertisements are inefficient because they do not tell the reader why he should buy a particular brand of goods. Nevertheless they are decidedly appealing, and the class of merchandise usually advertised in gravure is the kind

Monotype composition has been used for the body matter of the magazine. Cheltenham Old Style, an attractive face which has suffered through indiscriminate use in this country, has been used for the text. Della Robbia has been used for all headings and subheadings (except the title for the first article), and the use of these two faces is decidedly pleasing.

Unfortunately display composition is not on the same high plane as book composition, as a study of the advertisements reveals. Display composition resembles the style in vogue in America twenty years ago. Too many display lines and the use of ugly type faces are the outstanding features. Block letters are used extensively, to the great disfigurement of the advertisements, and the excessive use of rule within the border



Two facing pages from the special typography number of Papyrus showing table of contents and first page of reading matter.

best advertised by attractive and relevant illustration. For example, a Coles Philips picture is more effective than the best written and most logical copy for convincing the reader of the eye-attracting qualities of "Spiderweb" hosiery.

The material for this effective demonstration of the value of gravure advertised was prepared by the *New York Tribune* and printed by Alco-Gravure, Incorporated, from positives made by The Renniere Process, Incorporated, New York city.

#### "Papyrus" Typography Number

Whether or not the reader understands French he will find much of interest in the special typography number issued by *Papyrus*, a trade journal devoted to the industries connected with paper. Even if he is unable to read the interesting and instructive articles in this excellent magazine the reader will find the typography, illustrations and decorations worth a careful study. The Inland Printer has received a copy of the limited de luxe edition printed on Lafuma paper, a book paper of exceptional quality. The foreign price of the de luxe edition is 27 francs, the ordinary edition 9 francs, 50 centimes.

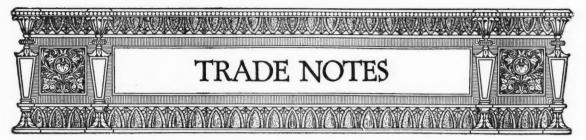
The typography of *Papyrus* shows some American influence, but in makeup and general appearance it is essentially French. The editor, Georges Degaast, is a keen student of the typographic art of all countries and he has upheld the traditions of the country of Garamond, Estienne and Didot.

and the underscoring of lines are not pleasing to the American eye. However, these defects are common in the typography of some parts of Europe and the old order still has a few devotees in America. In spite of these faults French display composition is characterized by excellent balance and proportion, and these qualities keep the advertising from being wholly unattractive.

The illustrations and ornaments which accompany the text are especially interesting and worthy of note. Wood engravings are used extensively and add much to the effective appearance of the pages. Many of the ornaments are the work of students at the École Estienne, one of the leading printing schools in Europe.

If the reader has the good fortune to understand French he will find the articles of special interest, describing as they do the progress of the graphic arts in France. The subjects dealt with include the historical side of printing, wood engraving, typography and decoration in book printing, the classification of type faces, photoengraving, electrotyping, ink, rollers and presses. Articles are also devoted to each of the three slugcasting machines most used in France, the linotype, the intertype and the linograph.

Papyrus is now preparing another special edition devoted to paper products (Les Transformations du Papier). The office of the publication is at 30 Rue Jacob, Paris VIe.



Brief mention of men and events associated with the printing and allied industries will be published under this heading.

Items for this department should be sent before the tenth day of the month.

#### "Speeding Up the Presses"

A booklet entitled "Speeding Up the Presses" has been issued by the Craig Sales Corporation, 636 Greenwich street, New York city. The booklet describes the Craig electro-magnetic gas device and how it increases production and decreases waste in the pressroom through the elimination of offset and static electricity, with their attendant troubles.

#### Ludlow Issues House-Organ

We have just received a copy of Volume I, No. 1, of the *Ludlow News*, the house-organ of the Ludlow Typograph Company, Chicago. It consists of eight pages, approximately 6 by 9 inches. Although practically all the reading matter is devoted to the company and its products, it is an interesting magazine. The *Ludlow News* will be sent free to any printer or publisher on request.

#### Eagle-A Stationery in Cabinet Form

In response to a demand for Eagle-A standard papers in cabinet form the American Writing Paper Company has brought out an artistic and practical cabinet. Four of the most popular brands are put up in these cabinets, Coupon bond, Contract bond, Acceptance bond and Old Chester The cabinet, which is of a steelgray color with ripple finish, has been prepared by the United States Envelope Company. The Eagle-A trade-mark, the grade name and the signature of the American Writing Paper Company are stamped in gold on the cabinet. Each cabinet contains 250 sheets and envelopes. Much favorable comment was received when these cabinets were exhibited at the second annual convention of the National Association of Steel and Copperplate Engravers at Pittsburgh.

#### New \$8,000,000 Printing Plant for Chicago

An \$8,000,000 printing plant will be erected by the W. F. Hall Printing Company, of Chicago, on a seventeen-acre tract of land bounded by Diversey Parkway, Wellington, Kilpatrick and the Northwestern railway, purchased at a price of \$175,-000. Founded in 1892 by William Franklin Hall, the company is now one of the largest printers of catalogues and magazines in the world, and has outgrown its huge plant at Chicago avenue and Superior street.

Koester & Zander, the Chicago realtors from whom the site was purchased, had been holding this tract for several years waiting for some industry which would erect a plant suitable for a residence neighborhood. It was stipulated that any buildings erected must be of pleasing architecture, and no foundry, machine shop or lumber yard was considered. Another condition was that in order to avoid smoke and grime the purchaser must use only electric power. Offers from no fewer than twelve concerns were refused although they involved more money than the Hall company has paid.

The Hall company is going far beyond the conditions stipulated by the realtors. The land will be greatly in excess of the company's needs for many years to come, and for the present the additional space will



Electrotypers' New Emblem

be used for recreation features for the employees, such as tennis courts, baseball diamonds, outdoor swimming pool, etc.

Work will begin immediately on the first unit, and it is expected that the entire plant will be completed within five years.

#### Printing Scholarships

Two scholarships of \$200 each have been donated to the department of printing and publishing at Carnegie Institute of Technology, Pittsburgh. The donors are the Miller Saw-Trimmer Company, whose scholarship is their second annual gift, and the McGregor-Cutler Printing Company, both of Pittsburgh. The awards are to be made at the discretion of the faculty to students showing scholastic aptitude.

The department of printing and publishing at Carnegie Tech, is held in high favor by the printing trade in Pittsburgh and vicinity. Many of its students are sent to the school by various printing companies located in the city. Its night classes are especially popular, and each year the department has had to close enrolments prior to the opening of the fall term.

The regular four-year course leading to the degree of bachelor of science in printing is designed to equip its graduates for executive capacities in the industry.

#### Electrotypers Select Emblem

From more than sixty designs submitted, the International Association of Electrotypers has chosen an emblem. The design selected is the work of Walter H. Gage, of Battle Creek, Michigan. It was selected because of its neat design, which deviates from the overworked conventional emblem. The center portrays a powerful molding press used in electrotyping. While this typifies the mechanical side of the business, it also suggests the strength of the organization. The electric flash symbolizes the use of electricity in the industry.

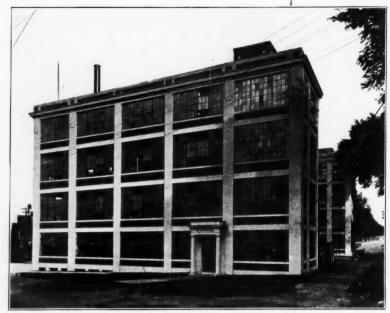
Walter H. Gage, the designer of the emblem, is a son of Mr. and Mrs. Fred W. Gage, of Battle Creek, Michigan. He has studied at the Chicago Art Institute and at the National Academy of Design in New York city. In the fall he expects to return to Battle Creek and take a position as typographic designer and illustrator at the Gage Printing Company.

#### D. M. A. A. Board of Governors Arrange Convention Plans

With one hundred per cent attendance and the kind of enthusiasm that moves mountains, the International Board of Governors of the Direct Mail Advertising Association held its semiannual meeting in Cincinnati on Saturday, August 12, and made arrangements for the fifth annual convention of the association in that city, to be held October 25 to 27. Members of the board present were Joseph Meadon, of Detroit, president; Frank Hunt, of Toronto, first vice-president; Louis Balsam, of Detroit, executive secretary; Frank L. Pierce, New York city, treasurer; Homer J. Buckley, Chicago; Charles R. Wiers, Philadelphia; Robert E. Ramsay and Robert C. Fay, of New York, and George B. Hendrick, of Chicopee Falls, Massachusetts.

Gordon E. Small, general chairman, and other members of the Cincinnati executive committee in charge of plans for the convention met with the Board of Governors. Besides Mr. Small, Cincinnati was represented by Thomas Quinlan, Jr., managing director of the convention; Frank R. Adams, E. H. Enck, Alan Rogers and William H. Kaufmann.

Managing Director Quinlan, who also is convention and publicity manager of the Cincinnati Chamber of Commerce, went into details regarding preparations for the great exhibit which is to feature the convention. He said that nearly half of the exhibit space already had been sold.



New Home of the Rumford Press at Concord, New Hampshire

General Chairman Small reported that at least two thousand persons will attend the convention. He said that many of the visitors, members of the Mail Advertising Service Association, of which he is president, would remain over after the convention of that organization, which will be held in Cincinnati on October 23 and 24. Mr. Small said that some of these letter-shop owners have never before gone to a D. M. A. A. meeting, but they are convinced that the Cincinnati gathering will be well worth taking in.

Homer J. Buckley, of Chicago, founder and first president of the D. M. A. A., described the coming convention as a "university post-graduate course in advertising."

#### Rumford Press Builds New Plant

The two photographs on this page show the exterior and part of the interior of the modern fireproof plant recently erected for the Rumford Press at Concord, New Hampshire, by the Aberthaw Construction Company, of Boston. The building is a reinforced concrete structure 80 feet wide and 180 feet long, with elevator towers at front and rear. The total amount of floor space is 60,000 square feet. The building has granolithic floors and steel sash, and its construction is as fireproof as possible.

The top floor contains the proofroom, monotype keyboards, monotype casters (each of these departments is in a separate room), while the composing room is located in the center of the floor. At the rear of this floor are the engraving department and the job pressroom. The saw-tooth construction of the roof insures unusually good lighting.

The pressroom occupies the whole of the third floor and contains twenty-six large presses, six of these being Miehle flat beds, eight Cottrell rotaries and twelve Cottrell flat beds. Each press has individual motor drive, with up-to-date control equipment.

The second floor is given over to the bindery. About one-third of the ground floor is used for the business offices, the remainder as a paper storeroom. A small basement contains the heating apparatus.

The interior of the pressroom, shown at the bottom of this page, suggests the order and cleanliness that prevail in all departments of the Rumford Press as well as the perfect lighting so essential to good work and the health of employees.

#### "The Linotype News"

The latest addition to the publicity issued by the Mergenthaler Linotype Company is The Linotype News, a well printed and interesting four-page newspaper. The News is made up in a most attractive manner and contains a great deal of information about the printing and publishing trades. It will be of special interest and value to

the publishers of weekly newspapers, furnishing as it does instruction in the use of composing machines for display composition and showing models of the best style in newspaper makeup.

The dress of the paper will be changed with each issue, the makeup being that of some prominent newspaper, with a demonstration and explanation of how that paper is composed on the linotype. The new paper is published in five different editions, an edition for the territory covered by each agency of the company, New York, Chicago, San Francisco, New Orleans and Canada.

The Linotype News is a publication which will undoubtedly be of interest and service to all owners or operators of linotypes. It will be sent free of charge to all persons in the industry who ask for it.

#### Filipinos Learning New Methods

Clyde L. Skinner, Far East representative of the Miller Saw-Trimmer Company, writes most interestingly from Manila, where he is at the present time demonstrating automatic feeders and saw-trimmers to the printers of that city and vicinity. Mr. Skinner states that he is dividing his time between teaching the mechanics how to erect and demonstrate the machines, and teaching the local representative salesman how to sell them.

One machine was recently delivered to Baguio, a small town north of Manila in the heart of the Igorotes country. This machine was transported one hundred and seventy-five miles by train from Manila, thence by wagon forty miles. It is being installed by a Belgian Catholic mission devoted to educating the Igorotes. It will be employed in printing literature used in connection with the missionary work. Mr. Skinner says the average Filipino readily masters the adjustments of the automatic feeders and quickly develops into a firstclass operator. The employing printers are quick to perceive the advantages of automatic feeding, and if business conditions were improved many of them would place orders for immediate delivery.



The Pressroom of the Rumford Press. Other Departments Are Equally Bright and Cheerful

#### "Yea and Nay of Engraving"

A third and enlarged edition of this handsome and useful booklet has been issued by the Barnes-Crosby Company, 226-232 West Madison street, Chicago. It contains a great deal of useful and interesting information about the different kinds of photoengravings used in illustrating advertising. The text is written so that the non-technical reader can understand it, and numerous illustrations show the results obtained by means of various engraving processes.

#### New Manager for Chicago Intertype Office

B. F. Chittick, for two years manager of the Intertype Corporation's Chicago office, has resigned that position in order to take up his new work as special intertype field representative in the Chicago territory.

Mr. Chittick is succeeded by J. H. Palmer, who joined the intertype forces some months ago as assistant to G. C. Willings, vice-president in charge of sales. Mr. Palmer, who was formerly with the General Motors Corporation, is a sales executive of long experience. He has made an exhaustive study of the intertype and the composing machine field.

A dinner in honor of Messrs. Chittick and Palmer, given in Chicago by Vice-President Willings on July 22, was attended by all representatives of the Chicago branch. Mr. Willings announces that during the six months from January to June this year the corporation's business was greater than during any previous entire year.

#### Growth of Franklin Price List

Increase of more than fifty per cent in the number of pages in the Franklin Printing Price List, within a period of one year, is announced by the Porte Publishing Company. Latest additions and revisions, together with the enlargement of several sections of the list, bring the total number of pages to 686, as compared with 438 pages in July, 1921.

Among the notable improvements in the Franklin Printing Price List during the past year was the printing of four pages of one section in full colors, illustrating the four popular styles of binding for blank books. Many other sections have also been profusely illustrated with samples of work for which tables were compiled. Much attention was devoted to the difficult problems connected with the printing of booklets and pamphlets of various classes, with the result that section No. 17 now consists of five parts, covering almost every possible phase of pamphlet and booklet work.

#### George Alfred Furneaux Passes Away

To the many friends of George Alfred Furneaux the news of his death will be received with deep regret. Active for many years in the printing trade of Chicago, Mr. Furneaux was well known and highly respected, and his passing leaves a vacancy in the ranks of that school of printers which was so prominent following the early eighties.

Mr. Furneaux was born in London, England, on January 7, 1854. He came to this country when a boy of six years, and at the age of sixteen started his apprenticeship at the printing trade in the plant of

the Webb Stationery Company, of Cincinnati, Ohio. During the year 1881 he moved to Chicago, and about that time started to work for the firm of Shepard & Johnston, the predecessor of The Henry O. Shepard Company. period of service with The Henry O. Shepard Company, broken occasionally by trips to other parts of the country, extended over thirty-five years, a large part of this time being as superintendent of the composing room, where he had the supervision of much of the work in connection with the production of THE INLAND PRINTER.

As a member of Chicago Typographical Union No. 16, Mr. Furneaux took an active part in union affairs. He was also active in the work of the Old-Time Printers' Association of Chicago, and was an honorary member of the Chicago Club of Printing House Craftsmen.

Mr. Furneaux passed away on Friday, August 18. Funeral services were conducted by Kenwood Lodge, No. 800, A. F. & A. M., of which he had been a member for a number of years and in the work of which he had always taken an active part. He is survived by his widow and two sons, Fred C., who is with The Henry O. Shepard Company, and Harry C. Furneaux.



A Graphic Arts Building recently erected in Oakland, California, by Horwinski Brothers, is one of the finest and most up-to-date structures on the Pacific Coast occupied by printers. It is a four-story reinforced concrete structure built to meet the requirements of the printing trade with regard to light and rigidity. The building is 50 feet by 140 feet, with center entrance and lobby to the elevator and stairway.

Prior to the earthquake and fire, Max Horwinski and his brother, the owners of the new building, were in the poster printing business in San Francisco. Before the ashes of their old building were cold they had established new quarters in Oakland, where they decided to remain. Their plant on the second floor of the new Graphic Arts Building is furnished with modern equipment for turning out the class of work in which they specialize.

The other firms occupying the building are Bray & Mulgeu, commercial printers; the Nesbit-Crimmett Company, trade composition; E. H. Hubbe, bookbinder; Goodhue Printing Company; Carruth & Adamson, commercial printers. At the time of writing the ground floor is unoccupied. It contains 7,000 feet of floor space with plateglass fronts, and it is expected that these stores will soon be taken, as the street is becoming an important business center.



The New Graphic Arts Building at Oakland, California

On account of the advanced youth of Charles W. Carruth, whose hair is white as snow and who is still active in the production of fine printing, we are giving a few details of one of the oldest printing businesses in Alameda county.

In 1888 Charles W. and George R. Carruth established the firm of Carruth & Carruth in Oakland. Charles had served his apprenticeship in the office of the Lawrence (Kansas) Tribune and had worked for several years in the state printing office at Topeka, Kansas. George had gained his experience as manager of the Jacksonville (Florida) Union. In 1898 Charles gained full control of the business and in 1901 sold a half interest to Daniel P Adamson, who had entered the firm in 1890 and had risen from apprentice to business manager. When the firm moved to new quarters in the Graphic Arts Building the corporate name was changed to Carruth & Adamson.

Mr. Carruth was president of the first short-lived Typothetæ of 1900, later holding offices as treasurer and president of its successor, the Alameda County Franklin Association. Mr. Adamson was secretary of the Employing Printers' Association, and is a director of the present Alameda County Typothetæ.

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#### Free Courses in Typography

Special courses in the various branches of typography are offered free to both men and women by the New York Evening High School. These courses include general and advertising typography, cost finding, proof-reading and copy preparation. Those who are interested should apply at the office of the school, Washington Irving High School building, Irving place near Sixteenth street, between 7:30 and 9:30 in the evening. The classes open September 11.

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#### Co-operative Direct Advertising

Direct advertising has made some phenomenal strides since last fall, for which considerable credit is due to the convention held at Springfield by the Direct Mail Advertising Association. Many large industries have discovered the possibilities of direct advertising in coöperative publicity.

The Hampshire Paper Company has developed an interesting campaign, which is now well under way. An attractive series of mailing folders, illustrated in three colors by a prominent artist, were prepared. The series consists of twelve folders, each printed on a different color of Old Hampshire bond. Each folder contains a complete story written in a humorous vein. The humor, however, is well handled and maintains a dignified atmosphere. These folders go to the consumer and emphasize the value of advertising and the importance of better printed advertising matter.

Each printer who took on this service pledged himself to make up a careful mailing list and to mail regularly for twelve months under first-class postage a specified number of folders. With each folder is furnished an envelope of the same color, bearing the title of the folder. Each folder bears the imprint of the printer. A fourpage bulletin giving timely information about direct advertising is sent to the printer each month with the allotted number of folders and envelopes. In addition to this service many special booklets of specimen letterheads and better-letters information are distributed from time to time.

Lawrence A. Dudley, advertising manager of the Hampshire Paper Company, states that the campaign has proved very popular with printers. Each monthly edition is now more than twice the original estimate.

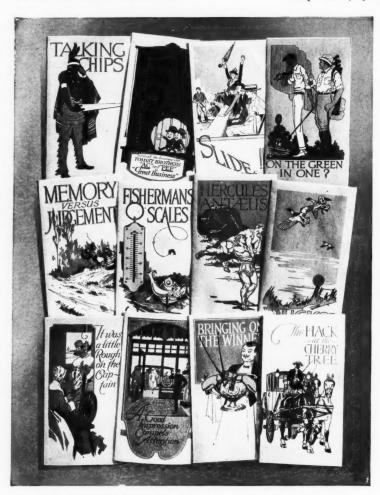
#### Brief Notes of the Trade

Benjamin Sherbow, whose typographic service is known among advertising men and publishers from coast to coast, has moved his business and his residence from New York city to Patchogue, Long Island.

An attractive brochure illustrating Afton Black has been issued by Frederick H. Levey Company, New York city. The booklet was printed by the Bartlett-Orr Press and contains several beautiful halftone illustrations printed with Afton Black,

The decorative possibilities of bronze powder for booklets, cards and folders is attractively demonstrated in a folder issued by the E. I. DuPont de Nemours Company, Parlin, New Jersey. The green ink, bronze powder and an embossed first page have given this simple folder considerable richness and distinction.

The Cleveland Folding Machine Company announces that its San Francisco office has been discontinued. In the future the company will be represented west of the Rocky Mountains by Printers Machinery Supply Company, San Francisco and Los Angeles; American Type Founders Company, Portland; Barnhart Brothers and Spindler, Seattle.



Series of Direct Advertising Booklets Supplied to Printers by Hampshire Paper Company

The Challenge Machinery Company, of Grand Haven, Michigan, has prepared a series of card letters containing useful suggestions for printers' advertising. The cards are 4 inches by 7 inches in size and are printed in attractive colors. They will be sent free to any printer on request.

The Christensen Machine Company, of Racine, Wisconsin, manufacturers of the Christensen wire stitcher feeders, have appointed George R. Swart & Co., with head-quarters in New York and Chicago, the sole agents to market the entire output of their factory. The Swart organization has handled this equipment in the East for the past three years with great success. There are over two hundred and thirty Christensen equipments operating in the United States. The trade will also be interested to know that recently an attachment has been perfected for automatically handling extension cover work on this equipment.

Steady and rapid has been the growth of the Pittsburgh Type Founders Company since its organization in 1912. Starting in a small way by supplying printers with metal alloy rule, spaces, quads and a few type faces it is today in a position to furnish complete equipment for the printing plant. The company also maintains an engineering staff which is at the disposal of the trade in planning efficient plants. The company was incorporated in 1916 with a capital of \$25,000. By 1921 the capitalization had increased to \$300,000. The officials of the company are men of practical experience and their success has been due to the quality of their products and their service to printers.

Seventy years in the newspaper game is the record of Homer H. Rowell, veteran financial editor of the Rochester (New York) Democrat and Chronicle, who recently celebrated his eighty-fifth birthday compiling the market reports as usual. Mr. Rowell began his career as an apprentice when he was fifteen years old and served as a journeyman until forty-five years ago, when he became financial editor of the Democrat and Chronicle. He used to set his own copy, editing it as he went along, and when composing machines were introduced he became an expert operator. Mr. Rowell believes that it is hard work that has kept him young.

#### THE INLAND PRINTER | WANT ADVERTISEMENTS

HARRY HILLMAN, EDITOR

Published monthly by

#### THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 41 PARK ROW

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY, 632 SHERMAN STREET, CHICAGO

Vol. 69

SEPTEMBER, 1922

No. 6

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

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Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Club of Chicago; Chicago Association of Commerce.

#### SUBSCRIPTION RATES

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

Subscriptions may be sent by express, draft, money order or registered letter.

Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting presenting. remitting promptly.

Foreign Subscriptions. — To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT. — Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

#### ADVERTISING RATES

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for

#### FOREIGN AGENTS

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., 109 Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum 70 cents; three lines for \$1.00. Under all other headings, price is 50 cents per line; minimum \$1.00. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. Cash must accompany order. The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of The INLAND PRINTER Free to classified advertisers.

#### BOOKS

500 THINGS TO SELL BY MAIL — Remarkable new publication; workable plans and methods; loose-leaf, cloth binder; prepaid \$1.00. WALHA-MORE COMPANY, Lafayette Bldg., Philadelphia, Pa.

#### BUSINESS OPPORTUNITIES

WANTED — One live, hustling printer in each locality to handle our line of sales and order books, duplicate and triplicate; carbon sheet or carbonized; large demand; liberal commission. THE WIRTH SALESBOOK COMPANY, Chicago.

JOB PRESSMAN, having small capital, desires to go in partnership with some one established in a good paying shop; state full particulars. S. LEVESQUE, 399 Summer street, New Bedford, Mass.

PRESSES: 1 No. 2 Miehle bed size 34 by 50 inch; 1 No. 4
Miehle bed size 26 by 41 inches; 1 G. I. Whitlock Premier bed
size 35 by 45 inches equipped with Cross Feeder; 4 G. Y. Whitlock Premiers bed size 46 by 66" equipped with Cross feeders; 1
Hoe double sheet rotary press 44 by 64" with two Cross
feeders and 230 D. C. motors; 1 Colts Armory 10 by 15"
Job press. FOLDER'S & FEEDERS: 1 65" Cross continuous
press feeder; 2 46-inch Cross continuous feeders.
1 Chambers 62-inch D/16 folder; 1 Chambers jobber 33 by 46";
1 Cleveland Model "A" folder; 1 Dexter No. 101 D/16 folder
32 by 44"; 1 Dexter No. 104 D/16 folder 40 by 54";
1 Dexter No. 190 jobber; 1 Dexter No. 289 jobber;
1 Dexter No. 190 jobber; 1 Dexter No. 289 jobber;
1 Dexter 35" single fold folder; 1 Hall No. 525 folder.
MISCELLANEOUS BOOK BINDERS' AND PRINTERS' MACHINERY:
1 12 by 16" 16 box Juengst Gathering machine with stitcher
and coverer attached, age between 2 and 3 years, fine
condition; 1 No. 4 Smyth sewer; 1 No. 3 Smyth 4-arm
sewer; 1 Frohn 38" disc rulling machine with Frohn automatic feeder; 1 Frohn feeder for ruling machine 38" cloth,
44" between rails, practically new; 1 Marresford tipping
machine 5 by 7 up to 9 by 12", practically new; 1 Sheridan
step covering machine: 1 Seybold double head die press;
1 Ellis 18" hand backing machine; 1 Boston 4 head gang
wire stitcher, practically new; 1 Southworth Portland punch;
1 Hancock register table.
All machines are guaranteed by us to be in good mechanical
condition. GEORGE R. SWART & CO., INC., Printing Crafts
Building, 461 Eighth Ave. New York or 608 South Dearborn All machines are guaranteed by us to be in good mechanical condition. GEORGE R. SWART & CO., INC., Printing Crafts Building, 461 Eighth Ave., New York, or 608 South Dearborn St., Transportation Building, Chicago.

FOR SALE — 46 by 62 Miehle press; 38-inch Seybold automatic clamp cutter; new and overhauled C. & P. presses, all sizes, 8 by 12 to 14½ by 2; C. & G. saw; 30 by 42 Century; 30-inch Jacques shear; % and 1½ inch Latham Monitor stitchers; 35 by 47 Brown job folder; new and overhauled cabinets, imposing stones, chases; 51 by 68 and 48 by 69 Cottrell and Scott cutters and creasers; five 20 by 30 Colts Armory cutters and creasers; 27 by 40 Modern Hartford cutter and creaser; cutting rule form, saws and bending equipment; complete printing outfits. Buyers in central states tell us your wants. WANNER MACHINERY CO., 716 S. Dearborn street, Chicago.

FOR SALE—One Lee feeder complete for either linotype or intertype, includes two ingot caster (water-cooled molds), pair of tongs, some parts, etc.; you can purchase this outfit at a bargain. We have also a large assortment of ejector blades in various widths, from 10 ems to 30 ems. If you can use any of this material write for prices to WEGMAN-WALSH PRESS, Inc., 23 S. Water street, Rochester, N. Y.

FOR SALE — Harris Automatic presses: three (3) two-color S. 1 (16 by 20) presses; three (3) one-color S. 1 (16 by 20) presses; two (2) one-color E. 1 envelope presses; each press is of the latest type and guaranteed to be in perfect condition; full information regarding these presses upon request. S 608.

FOR SALE — We offer used Kidder roll feed bed and platen and rotary presses of various styles and sizes; also one 6 by 6 inch two-color New Era press; your inquiries solicited. GIBBS-BROWER COMPANY, 261 Broadway, New York city; 166 W. Jackson street, Chicago, Ill.

FOR SALE — Babcock two-revolution cylinder press, bronze bushings, automatic oilers, 4 pages, sheet size 35 by 44, speed 3,000: Omaha folder; been used for weekly newspaper only; new 1915; price \$2,300. GREENWICH PUBLISHING CO., Greenwich, Conn.

Megill's Patent SPRING TONGUE GAUGE PINS



OUICK ON Send for booklet this and other styles.

MEGILL'S PATENT Automatic Register Gauge automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan.

E. L. MEGILL, Pat. and Mfr. 761-763 Atlantic Ave., Cor. Adelphi St., Brooklyn, N. Y. From us or your dealer. Free booklets.

Megill's Patent DOUBLE-GRIP GAUGES

VISE GRIP

Send for booklet this and other styles

BOOKBINDERS' MACHINERY — New Model National book sewing machines, also rebuilt machines. Write for particulars. JOSEPH E. SMYTH chines, also rebuilt machines. CO., 638 Federal street, Chicago.

FOR SALE — One 44 by 62-inch 0000 Miehle one-color press with Upham attachment, making it capable of two-color work; A-1 condition; reasonable price. S 319.

FOR SALE—One 32-inch Diamond power cutter, equipped with motor; price, complete, \$300; reason for sale: need much larger cutter. S 678.

FOR SALE — Thompson typecaster; good as new; at a bargain; make an offer. JOURNAL-GAZETTE COMPANY, Fort Wayne, Ind.

#### HELP WANTED

#### Composing Room

WANTED — Two linotype operators experienced on magazine and job work; permanent; 48 hours; unusually attractive conditions. COOPERSTOWN PRESS, Cooperstown, N. Y.

#### Estimator

WANTED — Printing estimator and sales correspondent in loose leaf, blank book and general commercial ruling and printing; very little catalog esti-mating; position out of city and permanent for person who suits; state experience, age and salary expected in first letter, giving references. S 672.

#### Ink Maker

WANTED: PRINTING INK MAKER — For Chicago; must be thoroughly experienced in all details of manufacturing product, and familiar with all modern up-to-date requirements; excellent and unlimited opportunity for the right man. Apply confidentially, with references. G 682.

#### Mechanical Engineer

WANTED — A rotary press mechanical engineer; a man with experience in manufacturing attachments for same; also to get in touch with machine shops capable of building such machinery. S 679.

#### Pressroom

WANTED: PRESSROOM FOREMAN — First-class, all-round pressroom mechanic, thoroughly experienced on rotary, bed and platen, as well as cylinder presses, by a prominent concern located in a central state; applicant must be between the ages of 35 and 40, married and non-union; must understand all details of paper stock, mechanical operation, possess initiative, executive ability, character and capable of qualifying and functioning in the producing of most efficient results; steady position affording opportunities for advancement to the right man. S 683.

#### Sales Manager

WANTED — Sales manager; an aggressive, energetic man who has had actual selling and sales management experience in the printing business; one who has ability to organize and develop a live wire business-getting sales force. We have a fully equipped plant situated in the middle west; our organization en organization en enviable reputation gained over a period of many years of high quality work, reliability and service. The man who comes with our organization will profit in direct proportion to the success of the sales force under his control; to the man who can qualify our position is effective. S 675.

#### Salesmen

WANTED — Salesmen and distributors to sell printers our variable speed ball bearing motors with foot control; the best printing press motor made; wonderful opportunity. WARNER ELECTRIC PRODUCTS CO., Kalamazoo, Mich.

SALESMEN SELLING PRINTING to sell gummed labels for package addressing as a side-line; 20 per cent commission. McCOURT LABEL CABINET CO., Bradford, Pa.

WANTED — Printing salesman for high-grade catalogues, booklets folders; steady position; well established business. REPUBLICAN PUBLISHING CO., Hamilton, Ohio.

#### INSTRUCTION

INTERTYPE-LINOTYPE INSTRUCTION — Learn to operate Milo Bennett's way; keyboard and lessons for home study or six weeks at practical school in Toledo at trifling cost. We sell Sinclair's book on mechanism of intertypes and linotypes; whatever machines are in use, Bennett's System, in conjunction with Sinclair's book, saves hundreds of dollars; every man connected with Bennett's School is a world-beater. Write for literature of almost unbelievable results obtained through study of Bennett's system. MILO BENNETT'S INTERTYPE SCHOOL, Toledo, Ohio.

STUDY JOURNALISM, advertisement writing, salesmanship and photographic journalism at home; new method; lowest tuition rates; expert instructors. Write, mentioning subject in which interested. WALHAMORE INSTITUTE, Lafayette bldg., Philadelphia.

LINOTYPE INSTRUCTION — Twenty-one Mergenthaler linotypes; established fifteen years; more than 1,000 have attended. Call, write for particulars. EMPIRE SCHOOL, 133 East 16th street, New York city.

#### MISCELLANEOUS

GOLD-LETTERED NAME PENCILS for gifts; attractive boxes of three, 35c; ten, \$1.00. Profitable advertising novelty; inexpensive in quantities; genuine cedar, nicely enameled. Particulars free. SPECIALTY PENCIL CO., Newport News, Va.

STORIES, POEMS, ESSAYS, PLAYS WANTED. We teach you how to write, where and when to sell; publication of your work guaranteed by new method. WALHAMORE INSTITUTE, Dept. J, Lafayette, bldg., Philadelphia, Pa.

SELL YOUR SNAP SHOTS at \$5.00 each — Kodak prints needed by 25,000 publishers; make vacations pay. We teach you how and where to sell. Write. WALHAMORE INSTITUTE, Lafayette, bldg., Philadelphia, Pa.

ANYBODY CAN MAKE CUTS by the Simplex process at small cost. Send one dollar now for complete instructions. SIMPLEX PROCESS CO., L. B. 475, Haughville Station, Indianapolis, Ind.

SALESMEN who call upon the printing trade, to sell gauge pins on a commission basis. CHAS. L. STILES, 232 North Third street, Columbus, Ohio.

WANTED — Advertising stickers and gummed labels to sell to business men. G. EDWARD HARRISON, Agent, Baltimore, Md.

#### SITUATIONS WANTED

#### Bindery

EXPERIENCED BINDERY FOREMAN, one who is capable of reducing the cost of production and increasing production, having a thorough knowledge of all classes of commercial work, wishes to locate near Kansas City, Mo., or Omaha, Neb. S 481.

FINISHER-FORWARDER, 22 years blankbook and job work experience, foreman 5 years; reliable, a hustler; non-union. State wages and your bindery equipment. Shop preferred that appreciates all-around man. S 562.

BINDERY FOREMAN with long experience in all classes of work in printing houses, good executive and mechanical ability, wants position. S 617.

SITUATION WANTED — All-around forwarder, finisher and ruler; many years' experience; East preferred. S 639.

SITUATION WANTED -Forwarder, finisher, ruler; southern Minnesota or Iowa preferred. S 680.

BINDERY FOREMAN — Open for position; ruling, binding, blank books.

#### Composing Room

EXPERT LINOTYPE MACHINIST-OPERATOR desires position in 2, 3 or 4 machine plant; union, 44-hour shop; all classes composition. R. BUCHER, 324 Brown street, Dayton, Ohio.

COMPOSITOR, six years' experience, also a graduate of Mergenthaler School, would like to locate in shop were he could operate Linotype part time or spare time. S 684.

PRINTER wants position with well-equipped blank book house; extra good on book headings; union town where 44-hour week is established. S 674.

SITUATION WANTED — Monotype-combination (keyboard caster, machine operator) man; above average ability; married; permanent. S 671.

#### **Managers and Superintendents**

PRACTICAL EXECUTIVE, with fifteen years' experience in all branches, open for change October first; handle all details of production; estimate and layout; prefer plant specializing in direct-by-mail advertising, or private plant; married; health of family makes dry climate essential. Give details and salary. P. O. BOX 227, Wellsville, N. Y.

SUPERINTENDENT — Do you need a real man . . . one who was "brought up" when they MADE printers? Likes to meet the customer, make his layouts; fine typographer; knows how work should look and knows how to get it out. If you need a live wire with thirty years' experience, write me now; employed at present; prefer the middle states. S 588.

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PRODUCTION MANAGER OR SUPERINTENDENT of direct-by-mail and general printing; by live, active executive, capable of handling all departments Art, Service, Plan, Engraving and Printing; knows every detail of the printing and binding business; good organizer and executive; now employed. For interview address S 681.

MANAGER-SUPERINTENDENT, at present with one of the largest plants in East, doing high-grade halftone and color work, desires to connect with modern plant of two to six cylinders; good executive and practical in all departments. S 673.

#### Pressroom

CYLINDER PRESSROOM FOREMAN, 12 years as an executive, now open for engagement; expert on best grades of black and four-color process work, also automatic feeders; knows economy and efficiency in the pressroom; non-union. S 676.

PRESSROOM FOREMAN — Several years foreman with high-class color plant; desires to make early change; would like to hear from concern who appreciates good executives; go anywhere; non-union. S 677.

ROCESS The Printer

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, \$1.50, Post-free. Specimen Copy, Post-free, \$0.40.

Specimen copies can also be obtained from The Inland Printer Company upon request,

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

The Journal for all up-to-date Process Workers Sold by A. W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E. C.

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#### WANTED TO PURCHASE

- WANT BOUND or unbound volumes of Inland Printer prior to 1910. price and particulars. HOWELL, 1523 Pendleton, Columbia, S. C.
- WANTED TO PURCHASE Miehle presses, all sizes. ADZIT PRINTERS SUPPLY CO., 41-43 Ellsworth avenue, S. W., Grand Rapids, Mich.
- WANTED Two Miehle presses to take sheet 28 by 42; must be in good condition. BOX 800, Huntington, Ind.
- WANTED Secondhand 30-inch hand paper cutter; must be in good condition. THE HERBRAND CO., Fremont, Ohio.
- WANTED FOR CASH Harris two-color automatic presses, 15 by 18. M. M. ROTHSCHILD, Inc., 712 Federal street, Chicago.
- WANTED One Universal Press, 14 by 22, with 4 rollers. BAUER & BLACK, Chicago.

#### BUSINESS DIRECTORY

#### **Bookbinding Machinery**

- LATHAM MACHINERY CO., 1153 Fulton street, Chicago; 45 Lafayette street, New York; 531 Atlantic avenue, Boston.
- HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock on hand.

#### Brass Dies for Stamping and Embossing

- HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.
- AMERICAN TYPE FOUNDERS CO .- See Typefounders.

#### Brass Typefounders

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.

#### Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert avenue, Cincinnati, Ohio, makes calendar pads for 1923; now ready for shipment; the best and cheapest on the market; write for sample books and prices.

#### Chase Manufacturers

Barnhart Brothers & Spindler — Superior electric welded silver gloss steel chases; a complete line. For address see Typefounders.

#### Counting Machines

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

#### Cylinder Presses

- ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.
- BARNHART BROTHERS & SPINDLER For address see Typefounders.

#### Demagnetizers and Ink Dryers

UTILITY HEATER CO., 239 Centre street, New York. Electric and gas heaters, with automatic cut-offs, for all styles of presses. "Be a hot printer."

#### Electrotypers' and Stereotypers' Machinery

- THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalog.
   HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn street.

#### **Embossing Composition**

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inch, 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

#### **Engraving Methods**

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, \$1; particulars, many specimens and testimonials for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

#### Job Printing Presses

- ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.
- BARNHART BROTHERS & SPINDLER For address see Typefounders.
- AMERICAN TYPE FOUNDERS CO.— See Typefounders.
- GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

THE SEYBOLD MACHINE COMPANY, Dayton, Ohio,

#### Motors and Accessories for Printing Machinery

SPRAGUE ELECTRIC WORKS, 527 W. 34th street, New York. Electric equipment for printing presses and allied machines a specialty.

#### Neutralizers

UTILITY HEATER CO., 239 Centre street, New York. Electric and gas machines that stop offset and electric troubles, quick-dry ink; safe for all presses.

#### Numbering Machines

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

#### Paging and Numbering Machines

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

#### Paper Cutters

- ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.
- BARNHART BROTHERS & SPINDLER For address see Typefounders.
- AMERICAN TYPE FOUNDERS CO .- See Typefounders.
- GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.
- THE SEYBOLD MACHINE COMPANY, Dayton, Ohio.

#### Perforators

- F. P. ROSBACK CO., Benton Harbor, Mich. Perforating machines of all kinds, styles and sizes.
- HOFF Combination Slitter, perforator and scorer. LESLIE D. HOFF, 330 Belmont avenue, Newark, N. J.
- LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

#### Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

#### Photoengravers' Supplies

LEVY, MAX, & CO., Wayne Junction, Philadelphia, Pa. Screens, cameras, lenses and galley equipment for photo processes.

- HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn street.
- AMERICAN TYPE FOUNDERS CO.— See Typefounders.
- GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

#### Printers' Rollers and Roller Composition

- BINGHAM'S, SAM'L, SONS MFG. CO, 636-704 Sherman street, Chicago: also 514-518 Clark avenue, St. Louis; 88-90 S. 13th street, Pittsburgh; 706-708 Baltimore avenue, Kansas City; 40-42 Peters street, Atlanta, Ga.: 151-153 Kentucky avenue, Indianapolis; 1306-1308 Patterson avenue, Dallas, Tex.; 719-721 Fourth street, S., Minneapolis, Minn.: 609-611 Chestnut street, Des Moines, Iowa; Shuey Factories bldg., Springfield, Ohio; 1285 W. 2d street, Cleveland, Ohio.
- WILD & STEVENS, Inc., 5 Purchase street, Boston 9, Mass. Established 1859.

#### Printers' Supplies

- BARNHART BROTHERS & SPINDLER For address see Typefounders.
- ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.
- AMERICAN TYPE FOUNDERS CO .- See Typefounders.
- G. E. REINHARDT, Leipzig-Connewitz 138, Germany.

#### Printing Machinery, Rebuilt

BARNHART BROTHERS & SPINDLER — For address see Typefounders.

#### **Printing Material**

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

#### **Punching Machines**

- F. P. ROSBACK CO., Benton Harbor, Mich. Multiplex punching machines for round, open or special shaped holes.
- AMERICAN TYPE FOUNDERS CO .- See Typefounders
- LATHAM MACHINERY CO., 1153 Fulton street, Chicago,

#### Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

#### PRINTERS OF HALF-TONES NEED-MECHANICAL CHALK RELIEF OVERLAY THE

It contains all the "make-ready" that the cut requires. It is the original and only perfect Chalk Overlay. You can make it from the supplies that we furnish.

THE MECHANICAL CHALK RELIEF OVERLAY PROCESS, 61 Park Place, New York, N. Y.

#### Roughing Machines

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

#### Ruling Machines

G. E. REINHARDT, late Förste & Tromm, Leipzig-Connewitz 138, Germany

#### Stereotyping Equipment

BARNHART BROTHHERS & SPINDLER — For address see Typefounders.

#### Stereotyping Outfits

ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work; matrices are molded in a job press on special matrix boards; the easiest of all stereotyping processes; plates sharp as electros. COLD SIMPLEX STEREOTYPING — A brush-molding process; level plates with no concave faces on type or cuts; quick and inexpensive process. Note this: Matrices made by either process are deep enough for rubber stamp work. Send stamps for literature. HENRY KAHRS, 240 East 33d street, New York.

MR. PRINTER — Send TAG inquiries and orders to THE DENNEY TAG COMPANY, Inc., West Chester, Pa., for quick service. Anything in blank or printed, regular or special tags, at lowest trade prices.

#### Typefounders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 11 Governor st.; Atlanta, 24 S. Forsythe st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 557 W. Larned st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 47 4th st.; Spokane, West 310 First Ave.; Milwaukee, 125 2d st.; Winnipeg, Can., 376 Donald st.

BARNHART BROTHERS & SPINDLER, manufacturers of Type and Superior Specialties for Printers — Merchants of printing machinery and equipment, materials and supplies — factory at Chicago; sales and service houses at Chicago, Washington, D. C., Dallas, St. Louis, Kansas City, Omaha, Saint Paul, Seattle, Vancouver, B. C.

THE NATIONAL TYPE FOUNDRY, Bridgeport, Conn. Guaranteed foundry type; large variety of faces. Specimen sheets and catalogue on request. Old type taken in exchange if desired.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress street, Boston. 535-547 Pearl street, cor. Elm, New York.

EMPIRE TYPE FOUNDRY (est. 1894), makers Wood Type, Metal Type, Reglet and Cutting Sticks. Buffalo, N. Y.; Delevan, N. Y.

#### Wire Stitchers

F. P. ROSBACK CO., Benton Harbor, Mich. Stitchers of all sizes, flat and saddle, ¼ to 1 inch inclusive. Flat only, 1 to 2 inches.

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock "Brehmer" wire stitchers.

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

AMERICAN TYPE FOUNDERS .- See Typefounders.

#### Wood Type

EASTERN BRASS & WOOD TYPE CO., 114 E. 13th street, New York city.



#### The Productimeter

Does more than count. It's a regular watch dog. Prevents overruns, avoids loss and waste. Write for Bulletin No. 41, and find out what "The Productimeter" can do for you.

DURANT MANUFACTURING COMPANY 653 Buffum St., Milwaukee



#### Vibrators for Gordon Presses

A guaranteed distributor without gears, cogs, springs or internal mechanism; works with all automatic feeders; all sizes; \$15 to \$20; write for free trial offer.

ACME MULTI-COLOR COMPANY, EUREKA, KANSAS

#### EVERY PRINTER SHOULD HAVE THIS

#### ADVERTISING HANDBOOK 413 PAGES 148 ILLUSTRATIONS

#### CAMPBELL PRINTING PRESS REPAIR PARTS COMPANY

We have a few bargains in REBUILT PRESSES. Let us know your needs. We specialize in repair parts for Campbell Presses and counters for printing presses. Expert repair men for all makes of presses sent to your plant.

BROOKLYN, NEW YORK

Avoid delay when in need of repairs by sending orders direct to office.

#### Printers and Publishers, Attention!

Let this plant be your bindery. We are equipped to serve you no matter where you are located.

#### ENGDAHL BINDERY

Edition Bookbinders

412-420 Orleans Street, Chicago

Phone Main 4928

Eastern Brass & Wood Type Co.

argest stock in all sizes always

114 East 13th Street, NEW YORK CITY



#### WHILE-U-WAIT Rubber Stamp Making Outfits

Require only eight minutes to make rubber stamps. Will also make HARD RUBBER STEREOTYPES for printing. A few dollars buys complete outfit, Send for catalogue.

THE BARTON MFG. CO., 89 Duane St., New York City

Fine Engraved



Christmas Greeting Cards Note: We manufacture these expressly for the printer. Just the card you want for imprinting the customer's name. Our new line is without a doubt the best we have ever assembled.

KING CARD COMPANY

Manufacturers of Engraved Greeting Cards
North 12th Street - Philadelp 149-57 North 12th Street

A PROFITABLE INVESTMENT

122

#### HORTON VARIABLE DRIVES

for your CHANDLER & PRICE PRESSES



MODEL "R" ON A CANDLER & PRICE PRESS WITH MILLER AUTOMATIC FEEDER OTHER MODELS

FOR DIRECT CONNECTION TO MOTORS OR INTERMEDIATE BETWEEN POWER AND MACHINE

Write for Descriptive Price List.

FOR SALE BY ALL PRINTERS' SUPPLY HOUSES

PRODUCTS OF THE

#### HORTON MANUFACTURING COMPANY

Cable Address, "HORTOKUM"

MINNEAPOLIS, MINN.

J. S. A.

#### To Help You Sell Printing

Use this successful copy service for printers' houseorgans. It is offered to a few printers only.

In Chicago, the copy has been used for eight months in "the note book of Joseph K. Arnold, printer," with gratifying results. Mr. Arnold says: "I would not be without it under any circumstances. I do not mean without a house-organ, but I mean that I would not be without this house-organ. Time after time, it has given us entry to printing that we would not have known of without its aid. It has made us known favorably among thousands of Chicago business men, where the usual house-organ would not have been noticed. In a common-sense, interesting fashion, its editor writes facts that men who must advertise and who must sell, like to read. It books business every single issue. Certainty, it is a profitable investment for us."

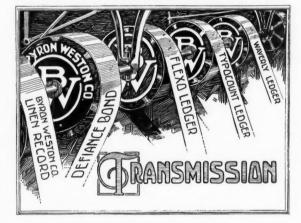
Mr. L. L. King, Advertising Manager, The Goodyear Tire and Rubber Company, in Akron, Ohio, writes: "Your little magazine has a whimsical, straight-hitting way of talking about direct advertising that I like. Please place my name on your mailing list. I'll gladly pay a reasonable subscription price."

Then Harry Hillman, Editor of The Inland Printer, writes: "This is indeed one of the best house-organs that comes to my desk. The way in which you are maintaining the interest in the reading mather as well as the manner in which it is presented, is splendid. I can readily see that it would prove a valuable feature for any printing house, and that it should be productive of excellent results."

Do you already have a house-organ? Want to start one? Want to make it a certain money-maker? I'll help you do it, Ask for samples and details, Address:

OREN ARBOGUST, ADVERTISING for PRINTERS

808 LAKESIDE PLACE, CHICAGO, ILL.

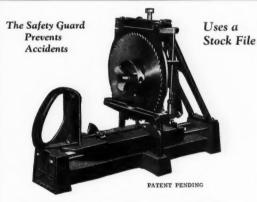


Inthemachinery of business Byron Weston Co.'s papers are always found in close contact with the "main driving shaft." They are invaluable for transmitting and recording commercial correspondence and daily data.

All down the line, from Weston Record to Waverly Ledger, the characteristic B-W quality, strength and finish are transmitted. As a result, each of these papers rates highest in its particular field of usefulness.

Write for a sample book of B-W Papers that will best serve your requirements.

BYRON WESTON COMPANY DALTON, MASSACHUSETTS



### Minute Saw Filer

Sharpen your Trimmer Saws with this accurate Filer

Don't stick to the old-fashioned, inaccurate way of sharpening Trimmer Saws. Place the Minute Saw Filer in your shop—in three minutes' time any one of your employees can sharpen your Trimmer Saw accurately and keep the teeth uniform in size and the saw perfectly round.

This sturdy, all iron and stee! machine files saws with or without trimmer holder. Simple adjustment sets saw to file and permits repeated sharpening. Pawl is easily adjusted to saws with different sized teeth.

Price, \$25.00 If your supply house can not furnish the Minfo.b. Milwaukee ute Saw Filer, we will. Write for booklet.

A. F. GEISINGER MFG. CO.

1033 Winnebago Street

MILWAUKEE, WIS.

# Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

CHICAGO

PITTSBURG
88-90 South 13th Street

88-90 South 13th Street

ST. LOUIS

KANSAS CITY
706 Baltimore Avenue

ATLANTA

INDIANAPOLIS
151-153 Kentucky Avenue

DALLAS
1306-1308 Patterson Avenue

MINNEAPOLIS

DES MOINES
609-611 Chestnut Street

CLEVELAND, OHIO

SPRINGFIELD, OHIO

Shuey Factories Building

# HOWARD BOND WATERMARKED

PUT your strongest glass on HOWARD BOND and see how well it will answer all tests. Its white is a brilliant, gleaming white. Its thirteen colors show steadfast adherence to standard. You can depend upon HOWARD BOND to satisfy all requirements for uniformity, good printing surface, purity and serviceability for every business need where office forms and letterheads are desired. The saving by using HOWARD BOND will appeal to you. The quality will impress you. Ask for sample portfolio.

## Test It

For Writing

For Printing

For Color

For Purity

For Texture

For Strength

The Howard Paper Co.

Urbana, Ohio

NEW YORK OFFICE—280 Broadway. HOWARD BOND

CHICAGO OFFICE — 1148 Otis Building.

HOWARD LEDGER

Compare it Jear it Jest it

and you will specify it ATLANTA, GA. Sloan Paper Company

BALTIMORE, MD. Barton, Duer & Koch Paper Company

BOSTON, MASS. A. Storrs & Bement Co.

BUFFALO, N. Y. Alling & Cory Company

CHARLOTTE, N. C. Western Newspaper Union

CHICAGO, ILL. Swigart Paper Company

CINCINNATI, OHIO Standard Paper Co.

CLEVELAND, OHIO Millcraft Paper Company

DALLAS, TEXAS West-Cullum Paper Co.

DENVER, COLO. Western Newspaper Union

DES MOINES, IOWA Western Newspaper Union

DETROIT, MICH. Paper House of Michigan

FARGO, N. DAK. Western Newspaper Union

FORT WAYNE, IND. Western Newspaper Union

FRESNO, CAL. Zellerbach Paper Company GRAND RAPIDS, MICH.

Dwight Brothers Paper Co. INDIANAPOLIS, IND. Crescent Paper Company

KANSAS CITY, MO.

Midwestern Paper Company LINCOLN, NEBR.

Western Newspaper Union LITTLE ROCK, ARK.

Western Newspaper Union LOS ANGELES, CAL. Zellerbach Paper Company

LOUISVILLE, KY. Louisville Paper Co. MILWAUKEE, WIS. E. A. Bouer Company

MINNEAPOLIS, MINN. McClellan Paper Co.

NEW YORK CITY M. & F. Schlosser

OAKLAND, CAL. Zellerbach Paper Company

OKLAHOMA CITY, OKLA. Western Newspaper Union

OMAHA, NEBR. Western Paper Company

PHILADELPHIA, PA. Raymond & McNutt Co.

PITTSBURGH, PA. Alling & Cory Company

PORTLAND, ORE. Zellerbach Paper Company

RICHMOND, VA. B. W. Wilson Paper Co.

ROCHESTER, N. Y. Alling & Cory Company

SACRAMENTO, CAL. Zellerbach Paper Company

SAN DIEGO, CAL. Zellerbach Paper Company

SAN FRANCISCO, CAL. Zellerbach Paper Company

SALT LAKE CITY, UTAH Western Newspaper Union

SEATTLE, WASH. Zellerbach Paper Company

SIOUX CITY, IOWA Western Newspaper Union

ST. LOUIS, MO. Mack-Elliott Paper Co.

SPOKANE, WASH. Zellerbach Paper Company TACOMA, WASH.

Zellerbach Paper Company WASHINGTON, D. C. Barton, Duer & Koch Paper

WICHITA, KANSAS Western Newspaper Union

Company

# Linweave SERVICE

# A Department of Your Business

A printer with a stock of a hundred papers, with envelopes to match, could get orders for a lot of business announcements by showing attractive dummies and offering a wide selection.

An engraver carrying a stock of fifty kinds of social announcements, with envelopes to match, could easily win the society trade of his community.

Linweave Papers with Envelopes to Match practically give to printers and engravers this stock because they may be ordered from the sample book in your office and are delivered immediately from the warehouse of your own dealer.

A deliberate drive for social and business announcement orders with the Linweave Line behind you will bring to light new business that would not have been considered if you hadn't suggested it.

Write for particulars about the Linweave plan of co-operation, and the way this organization assists printers and engravers to secure business and render service.

NATIONAL ANNOUNCEMENT ASSOCIATION

SPRINGFIELD, MASS.

Fine Announcement Papers and Cards with



PAPERS and CARDS Envelopes to Match



# Where Paper Needs of the World are Met

A TREMENDOUS amount of all the paper used in the world is made in Kalamazoo. Infinite paper service is expected from this center.

To satisfy more fully than ever all demands for such service, the three leading mills of this territory have recently perfected a giant merger—the Allied Paper Mills.

A ten million dollar valuation—10 paper machines and 34 coating machines—control of principal raw materials—a constant supply of stock papers on hand for every printing need; these are indications of our ability to provide unusual paper value and a singular service.

We will be glad to send samples to interested parties and give details of the specific service we can render them.

ALLIED PAPER MILLS, Desk 9, Office No.7, Kalamazoo, Mich. New York Warehouse, 471-473 Eleventh Avenue

STOCK PAPERS ON HAND AT MILL AND NEW YORK WAREHOUSE

Special Offset Liberty Offset Dependable Offset Kingkote Offset Victory Dull Coas Porcelain Ename Superior Enamel Superba Enamel

Superfine Enamel
Coated One Side Litho
Standard M. F.
(white and colors)
Superbend Clay Coated Box Board

Standard Super (white and colors French Folio Laid Mimeograph Index Bristol
(white and colors)
Litho Blanks
Translucent Bristol

ALLIED PAPERS

Source of Paper Service



BARDEEN DIVISION MILL Nº 2 OTSEGO, MICHIGAN



MONARCH DIVISION KALAMAZOO, MICHIGAN

KING DIVISION, KALAMAZOO, MICHIGAN.
Please Mention THE INLAND PRINTER When Writing to Advertisers.

899

# FISHERWANS SCALES

FISHERMAN'S occasional slip from the paths of exact truth, in telling the size of "the fish that got away," is perhaps expected and discounted; but, nevertheless, even under such circumstances the result is not without the danger of damage to his reputation at

some other time, as this story by Abe Lincoln testifies. It seems that during Lincoln's administration a man rushed in with what appeared to be highly startling information. Lincoln paid little attention to it and, observing a puzzled look on the face of a friend, explained by saying, "That chap used to be a

great fisherman, but he caught such whoppers, according to his stories, that no one would believe him. Then he got a pair of scales to prove his stories, which reestablished his reputation until one day some one borrowed the scales to weigh a new baby and they found the baby weighed fifty-four pounds,"

In recreation such excessive enthusiasm may be excusable but never in business. Quality and quantity in business must be exact and a standard just as Old Hampshire Bond is in paper. Old users of this product know this is a fact and appreciate the prestige that goes with it. New users will be agreeably surprised at the satisfaction that comes with the adoption of this bond paper made by specialists for those who want the best to represent them and their business.



#### HAMPSHIRE PAPER COMPANY

SOUTH HADLEY FALLS, MASS.

Makers of

Old Hampshire Bond





# Dexter's Princess Cover Paper

POU may have this mortised cover design for use on any printed production using Dexter's famous Princess as a cover. It is the work of Mr. B. F. Carmichael, and was drawn by him for the exclusive service of Princess Cover Paper users.

THIS plate may be had in two sizes —  $5\frac{1}{2} \times 8$  and  $7 \times 10$ . It is especially suitable for souvenir programs, art or musical announcements, and a wide range of catalog cover requirements.

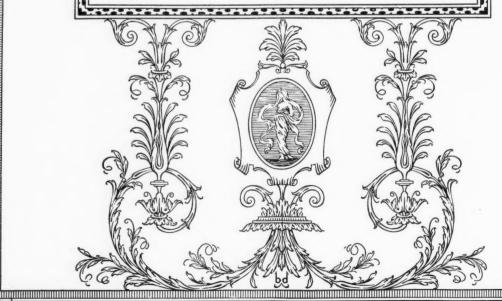
RINCESS Covers are eminently refined and remarkably serviceable. Every experienced printer knows their value. Present prices bring Princess within the cost limit of any worth-while production.

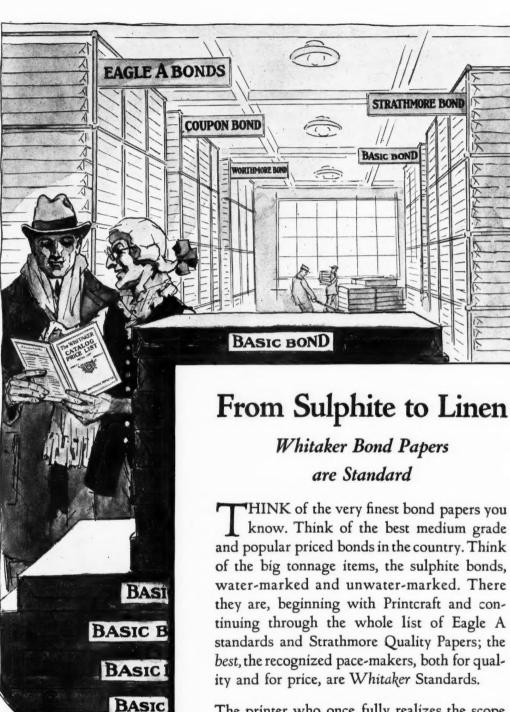
Write for full particulars of complimentary cut service.

#### C. H. DEXTER & SONS, Inc.

Windsor Locks, Conn.

Copyright, 1922, by C. H. Dexter & Sons, Inc.



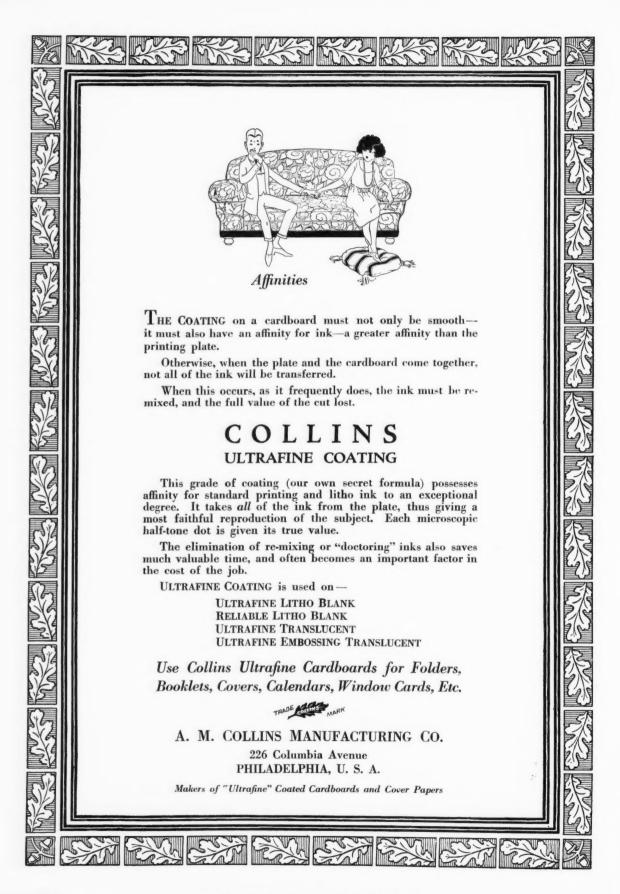


HINK of the very finest bond papers you know. Think of the best medium grade and popular priced bonds in the country. Think of the big tonnage items, the sulphite bonds, water-marked and unwater-marked. There they are, beginning with Printcraft and continuing through the whole list of Eagle A standards and Strathmore Quality Papers; the

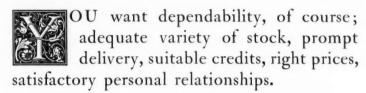
best, the recognized pace-makers, both for quality and for price, are Whitaker Standards.

The printer who once fully realizes the scope of our bond and ledger paper operations,—who once studies our catalog price list, ceases to be a shopper. He could search the whole world over without finding better values or more responsive service.

THE WHITAKER PAPER COMPANY



# What Do You Expect From a Paper House?



Yet, the *net* of all these factors—what you really expect from your paper house—may be expressed in one word—SERVICE.

And SERVICE is precisely what we aim to give you—service that meets in full measure your every requirement.

Back of this service is our more than 70 years in the paper business—one of the largest and most varied paper stocks in the country—a new warehouse affording remarkable delivery facilities—a personnel that is on its toes to give you exactly what you want, be it an eight-page dummy or eight tons of LAKESIDE Bond!

You GET the service you expect, from Bradner.

Bradner Smith & Company
175 WEST MONROE STREET CHICAGO, ILLINOIS

Try Us-and Judge Us-On

SERVICE!

# **Success Bond**

Success Bond is well named! It creates an atmosphere of success. It is a success — an achievement in paper making by an institution that has spent nearly half a century making good paper. It has the crackle, feel and looks that appeal to those who wish quality above all. It has the wear, tear, test and price sought by those who want economy. It is guaranteed to satisfy, the user to be the judge. Made in Plain and Cockle finish.

#### DISTRIBUTORS

BALTIMORE, MD.	٠	4	J. Francis Hock & Co.	NEW ORLEANS, LA.	. E. C. Palmer & Co., Ltd.
DALLAS, TEXAS			E. C. Palmer & Co., Ltd.	OMAHA, NEBR	Field-Hamilton-Smith Paper Co.
HOUSTON, TEXAS			E. C. Palmer & Co., Ltd.	PORTLAND, ORE.	. Blake, McFall Company
MILWAUKEE, WIS.			. The E. A. Bouer Co.	RICHMOND, VA.	. Richmond Paper Company
NEW YORK CITY			H. P. Andrews Paper Co.	SEATTLE, WASH.	. The American Paper Co.
NEW YORK CITY			. Clement & Stockwell	Springfield, Mo.	Springfield Paper Co.
NEWARK, N. J.			H. P. Andrews Paper Co.	TOLEDO, OHIO .	The Blade Printing & Paper Co.



# NEENAH PAPER COMPANY

Neenah, Wisconsin

Makers of Old Council Tree Bond, Success Bond, Chieftain Bond, Neenah Bond, Wisdom Bond, Glacier Bond, Stonewall Linen Ledger, Resolute Ledger, Prestige Ledger

Write for complete free sample outfit, including full sheets of Neenah bonds and ledgers for testing purposes

Note the Tear and Wear as Well as the Test

# Buckeye Cover Envelopes

Were Always Wanted— Now They Can Be Quickly Had

THERE has always been a demand for Buckeye Cover Envelopes. Printers and advertisers knew the advantage of enclosing their catalogues and mailing pieces in envelopes that would arrest the mind and command the respect of recipients. But too often there were delays and the cost of local manufacture was sometimes high.

All difficulties are now removed and a field of great usefulness and profit is opened to the printers of America.

Buckeye Cover Envelopes are now stocked at the Mills of The Beckett Paper Company



The Basis of weight is  $20 \times 26 - 50$ .

All colors are included.

Both Antique and Ripple finish are stocked.

The sizes carried are:  $5 \times 7\frac{1}{2}$ ,  $5\frac{1}{2} \times 8\frac{1}{4}$ ,  $6\frac{1}{2} \times 9\frac{1}{2}$ ,  $7\frac{1}{2} \times 10\frac{1}{2}$ ,  $8\frac{1}{4} \times 11\frac{1}{4}$ ,  $9\frac{1}{2} \times 12\frac{1}{2}$ .

Stock sizes are open end, gummed, but special fasteners may be obtained with a delay of not more than two days.

Sizes and weights not stocked may now be obtained in a few days.

The prices quoted are such that the printer is no longer justified in furnishing nor the customer in accepting "Any Old Envelope."

Buckeye Cover Envelopes add much to the impressiveness of advertising and little to the cost.

Ask any Buckeye Cover Agent.

# The Beckett Paper Company

Makers of Good Paper in Hamilton, Ohio, Since 1848

$T_{\alpha}$	THF	RECKETT	PAPFR	COMPANY.	Hamilton	Ohio.

You may send me Buckeye Cover Specimen Box No. 6, which includes your envelope collection and a varied group of printing suggestions.

# The little boy in every man The little girl in every woman



GROWN people seldom forget the things that interested them as children.

Songs, poems, comic strips and advertising often seize and hold attention by appealing directly to the child instincts that are in us all.

To make your direct advertising more successful, study the books that please children.

The size and style of type, the way of telling the story, the kind of illustration that attracts children, are frequently

good things to follow in planning printing that is to touch responsive chords in grown folks.

This topic has been developed in a book we have just issued on Warren's Silkote.

Examples of the employment of illustration, of simplicity in composition, of harmony in color and arrangement of subject, are combined in this book with a demonstration of the printing quality of Warren's Silkote and its restfulness to the reading eye.

Copies of this book may be secured without charge from the paper merchant nearest you who sells Warren's Standard Printing Papers. If you do not know the distributor to whom you should apply for a copy, write to us and we will tell you.

S. D. WARREN COMPANY, Boston, Mass.





# WARREN'S STANDARD PRINTING PAPERS



The Wonder Book of Graphic Arts

# Constructive Cover Designing

With
75 Page Plates
Printed in Full
Colors

# A Pre-Publication Announcement

WHILE the famous collection of Sunburst Prize Cover drawings was being shown in the various cities, the remark was made repeatedly, "What a wonderfully instructive collection. If it could only be preserved in some way for reference, how valuable it would prove to commercial artists and printers."

■ Before the exhibition had completed its tour we were led to promise that a selection of the representative drawings would be published in some form or other, and upon this rather vague promise a long list of advance orders was entered. After much planning and investigation the momentous undertaking has begun. You will be interested in glancing over some of the details.

¶ The title will be "Constructive Cover Designing." The size of the book will be 9 by 12. Stiff board backs will be used, covered with Sunburst Paper, and Russia back and corners. The most practical form of flat-opening binding will be employed. This book will show in full size and full colors, actual printings on Sunburst Covers of seventy-five cover designs taken from the Prize collection.

SIGN the reply coupon if you are at all interested in the work described above. This is not an order and does not obligate you to buy the book. It will simply bring you complete details.

# HAMPDEN GLAZED PAPER & CARD COMPANY HOLYOKE, MASS.

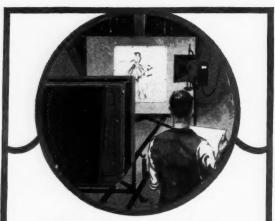
¶ A descriptive section will explain exactly how each result was secured, the inks used, and the order of their printing. It will give names and addresses of the artists who drew the designs. An educational section will contain instructive matter from artists, engravers and printers, giving helpful and practical hints for attaining striking and artistic effects in catalog cover designs.

¶ This in the briefest way possible outlines the plan for "Constructive Cover Designing." It is a great undertaking — one that will involve a large expenditure of time and money upon the part of the Hampden Glazed Paper & Card Company. This is not a money-making scheme, and is not part of our advertising plan. Our only desire is to preserve and put in reference form for the producers and users of catalogs, seventy-five of the finest covers in the Sunburst contest. The edition will be limited. Many will want the book, of course, who feel that they can not commit themselves until they examine the completed work. They will necessarily have to pay the "long price" for the book. To those who have seen the wonderful Sunburst collections, it will not be difficult to visualize seventy-five full size reproductions, richly bound. To all who order in advance we will make a special pre-publication price.

FILL IN, CLIP AND MAIL

HAMPDEN GLAZED PAPER & CARD CO. HOLYOKE, MASS.

I am interested in "CONSTRUCTIVE COVER DESIGNING," and would like full particulars of your Pre-Publication offer.



#### STARTING RIGHT

SHARP, clean-cut, tone-yielding halftones require skillful handling with vigilance, every step of the way. Much depends on the photographic negative, which is the starting point.

the starting point.

Making the exposure is an exacting, time-consuming process, and even with the best of handling, results are frequently inadequate.

frequently inadequate.

Now, a poor negative can be "doctored" to make a passable photo-engraving. But Crescent insists that every job be started right with a perfect negative.

There is no place for makeshift in Crescent products—a policy that is justified by results.

# CRESCENT ENGRAVING CO. KALAMAZOO, MICHIGAN





This is No. o Poco Proof Press Size 12x 18 in. Other sizes—13x25 in. and 18x25 in.

Poco Proof Presses Take Good Proofs

The first impression to the customer of what the finished work will be like is conveyed through the proof. A good proof is a guarantee that the customer will give the O. K. quicker—because its goodness retains his uninterrupted interest, and he becomes eager to get the completed job. It is very evident, then, that a good proof press is essential in the printing office.

The Poco Proof Press, illustrated herewith, is a 12x18-inch press, giving a true cylinder impression — the correct principle — and is capable of the very best proofs. The inking table and roller are at the top of the cylinder, handy to the operator. Proofs may be taken from either side of the cylinder. With the stand every convenience is provided for quick effective work.

Write for details. Ask any owner.

# Hacker Manufacturing Company 312 North May Street Chicago, Illinois



Wickersham Quoin, made in Four Sizes. Millions in use.

#### The Most Powerful Quoin

is the Wickersham Quoin. Two of them exert more force than a dozen ordinary quoins, yet they fit into very small spaces. They have a direct spread without lateral movement, hence they will not distort the form or jar mitered rule out of place. Wickersham Quoins owe their power to the accurately milled three-disk cams.



The Morton Lock-Up combines in one piece a side or foot stick with Wickersham Quoins. Supplied in 41 lengths, from 3 inches to 26 inches.

Sold by Leading American Dealers and Foreign Agencies.

#### Samuel Stephens and Wickersham Quoin

Originators and Manufacturers

174 Fort-Hill Square, Boston, Mass., U.S.A.

One of our dealers informs us that he has tripled his Gummed Paper business since carrying the

# Mid-States

Line of

# REALLÝ FLAT GUMMED PAPERS

Every Printer should make it a point to know more about them.

ASK FOR A SAMPLE BOOK

It's worth having—and there is no obligation, of course.

Manufactured by

Mid-States Gummed Paper Co. 2433 S. Robey St., Chicago, Ill.

# ATLANTIC

The "Eastern" Sulphite BOND

with the "Rag" appearance

PICKING up a sheet of Atlantic Bond for the first time, you would probably not think of it as a "sulphite" paper—so white it is, so clean, so attractive in surface and texture. Nevertheless, it is a sulphite sheet. It contains sulphite pulp and nothing else.

The paper is exceptional because the pulp is exceptional. It is made of selected spruce logs from our own forests, bleached with chemicals of our own manufacture, and delivered

to the paper machines direct from our own pulp mill. Such pulp ought to make good paper—and it does. The economies incidental to our control of all raw materials and manufacturing processes, moreover, enable us to sell Atlantic Bond at a price that is by no means the least of its attractions.

Made in White and nine attractive colors—Pink, Blue, Green, Buff, Canary, Goldenrod, Russet, Salmon and Gray. Sample book on request.



EASTERN MANUFACTURING COMPANY, General Sales Offices: 501 FIFTH AVENUE, NEW YORK
Western Sales Offices: 1223 CONWAY BUILDING, CHICAGO

#### ATLANTIC BOND DISTRIBUTORS

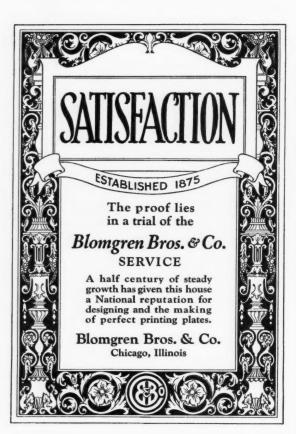
ALBANY—W. H. Smith Paper Corp.
ATLANTA—Sloan Paper Co.
BALTIMORE—Baltimore Paper Co., Inc.
BOSTON—Von Olker-Snell Paper Co.
BRIDGEPORT—The Gorton Paper Corp.
BUFFALO—The Disher Paper Co.
CHICAGO—La Salle Paper Co.
CLEVELAND—Millcraft Paper Co.
DETROIT—Paper House of Michigan
JACKSONVILLE—H. & W. B. Drew
LOS ANGELES—Blake, Moffitt & Towne
LOUISVILLE—The Rowland Co.
MANILA, P. I.—J. P. Heilbronn Co.
MINNEAPOLIS—Minneapolis Paper Co.

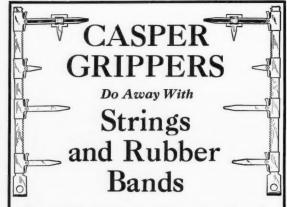
New York City—Miller & Wright Paper Co.
Sutphin Paper Co.
PHILADELPHIA—Molten Paper Co.
PHILADELPHIA—Molten Paper & Cordage Co.
PORTLAND, ORE.—Blake, McFall Co.
RICHMOND—Southern Paper Co.
ROCHESTER—The George E. Doyle Paper Co.
SAN FRANCISCO—Blake, Moffit & Towne
ST. LOUIS—Acme Paper Co.
ST. PAUL—E. J. Stilwell Paper Co.
SEATTLE—American Paper & Stationery Co.
TACOMA—Tacoma Paper & Stationery Co.
WINNIPEG, CANADA—The Barkwell Paper Co.

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You want to operate your platen presses at maximum speed without interruptions. You want each impression to be accurate and distinct. Casper Grippers securely hold the sheet to the platen in absolute register and prevent it sticking to the form.

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For sale by leading printers' supply houses in all parts of the country.

When ordering state size and make of press.

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No Job Printing Department is completely equipped without at least one

# Standard HIGH-SPEED AUTOMATIC JOB PRESS

The only automatic bed-andplaten job press on the market.

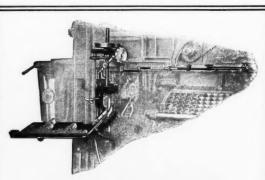
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cuts slugs as they are ejected from the mold of the Linotype or Intertype to any desired length. It is a great time and labor saver.

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Model 30-5 Wheels - - - - \$16.00 Model 31 — 6 Wheels - - - - 18.00

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Branches 123 West Madison Street, Chicago, Ill. 66 Houndsditch London, England



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For Every Printing Requirement

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CONTROL

Push Button and Manual

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Used by the Best Known Printers

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How much time is spent in your pressroom in making ready half-tone cuts? One-half of this time can be saved if the blocks are made absolutely type-high before the forms are put to press. There is only one way to determine if a block is actually type-high, and that is to subject it to printing pressure. Place the cut under the micrometer measuring device of a Hacker Rectifier, which subjects the plate to printing pressure while measuring it, and inaccuracies in height are instantly detected and as quickly rectified by underlay. Many cut forms need no further make ready, and therefore there is no nonprofuctive time in the pressrooms where HACKER RECTIFIERS are used.

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If contemplating the installation of an Offset Department get in touch with those of most experience.



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Installation of complete plants a specialty.

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Increase your trade by use of **POATES' WAX PLATES** for **Ruled Forms**, maps, charts, diagrams, mechanical and scientific illustrations. We work from any kind of copy—pen and ink drawings are not necessary and all matter (descriptive), symbols, etc., are stamped into the wax matrix with type selected as to weight and face to suit the subject. The finished product is a deep, cleancut electrotype.

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For Your Library Shelf 25c to the Trade

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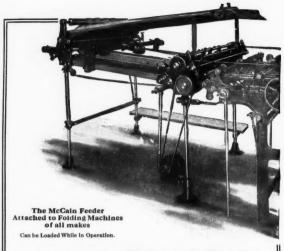
The A-K Push-Button Control Motor does this by giving the feeder complete control over the speed of the press. By pushing a button he can obtain instantly any one of the twelve speeds best suited to the job he is running.

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Saves Time, Labor and Twine

A ten-day trial at your plant will convince you of the efficiency and economy of the BUNN. You can test it without charge and without putting yourself under any obligation. Write for particulars and state nature and dimensions of packages.

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Competition is being elevated to a basis of fair play-securing more business at a reasonable profit

To be a Franklin Printer is a mark of distinction

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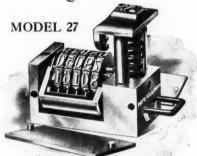
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Type-High Model 27 Type-High Model 28 5 Wheels . . \$16.00 6 Wheels . . \$18.00

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FLAT FLAT
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It is non-curling
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# Ideal Guaranteed Flat or Jones Non-Curling

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MILLS: Brookfield, Mass., Newark, N. J.

NEW YORK OFFICE 150 Nassau St. CHICAGO OFFICE 1858-9 Transportation Bldg. CINCINNATI OFFICE 600 Provident Bank Bldg.

STOP Wrestling with Uneven, Warped and Twisted Plates

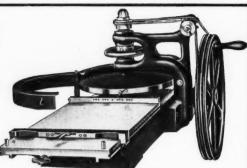
The Type-Hi Disc Planer

It smooths out all irregularities in plates so that they will print evenly without being built up with overlays.

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TYPE-HI CORPORATION



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Merely to say the best does not mean anything, but compare these features with any other saw on the market and you will buy a Trimmiter:

- -A powerful, quick work-holding vise;
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- -Motor off floor and attached to swinging bracket enabling you to have the belt at even tension;
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the fastest, best and safest composing room saw on the market. Made in three sizes — one of which will suit your requirements. Write us for "Proof" of users' comments, specification sheet and prices.

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Balance Feature Platen Dwell Clutch Drive

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printers by the hundreds are profiting by

the Western States Service-but you don't quite understand what we do. Our methods are new and strange to you—so you have hesitated about getting in touch.

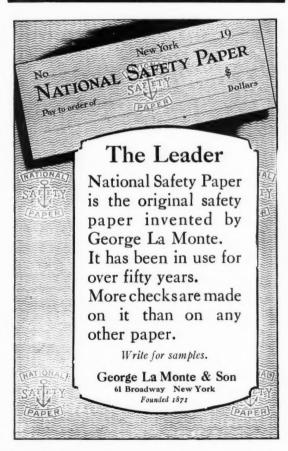
All right. Let's get together first on something straightaway, that you do understand.

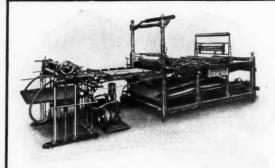
Let's quote you, say, on the next lot of "stock" envelopes you want.

That will bring us together—then once started, you'll find it easier to get acquainted with the more complex end of our service, where the really big economies come in.

Write to-day-for the sake of starting.







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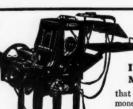
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Feeds, Powders, Embosses and Stacks just as
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With double heater will take any size of stock up to 12 inches wide. Write for our booklet No. 10 today.

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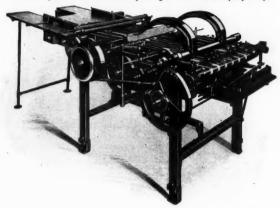
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Every decrease in the amount of physical effort expended in the operation of a Folding Machine means a corresponding increase in the output per day.



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Ball Bearing, Full Power, a Perfect Motor.

Runs 10x15 Press with Miller Feeder or 13x19 Universal without belts or slip pulleys, from 0 to the maximum speed of Press.

These prices are F.O. B. Kalamazoo, Mich.

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Wing Mailers provide an economical method of addressing that can be used by both large and small publishers.

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Specially designed and constructed to meet every production requirement of pressroom, bindery and envelope plant.

INERY LABORATOR SPECIAL MACHINERY

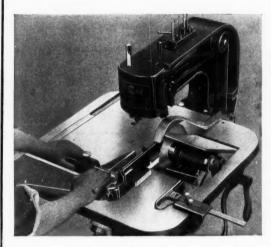
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MECHANICAL ENGINEER

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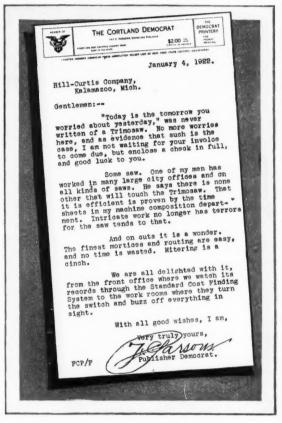
1st OF A SERIES OF FACTS AND PROOFS - Watch for them and learn the difference between this modern all around utility machine and the old ways of doing sawing, trimming, mitering, routing, etc.



This cut shows the Trimosaw table, saw raised to sawing and trimming position, workholder clamp holding slugs which have been set with Micrometer Point Measure Gauge. This is an operation which is done in the average shop many times daily. It is accomplished on the Trimosaw not only with greater speed than on any other machine, but with absolute accuracy. The Trimosaw Workholding Clamp is guaranteed non-fanning and positive in grip, and has but one moving element, "no ratchets, no cams, no springs, no trouble."

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tires guaranteed for six months,

trees guaranteed for six months, unaffected by ink or oil. Warner Trucks will not slip on press tracks, will give a more even distribution of ink, impossible to cut rollers on any rule form when they are used. Let us mail you a set of these trucks on thirty days' trial.



PASTE IT WITH

One dozen cartons or No. 1 bag mailed on receipt of \$1.00

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Continuously and Accurately

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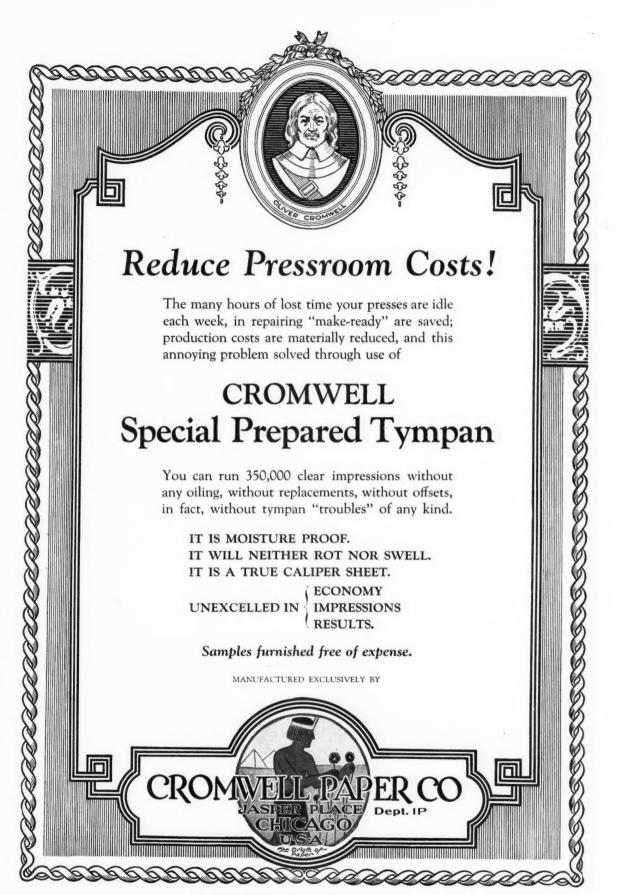
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All our Saws replaced FREE of Charge when worn out through sharpening by us. We sharpen and sell more printers' saws than all others combined.

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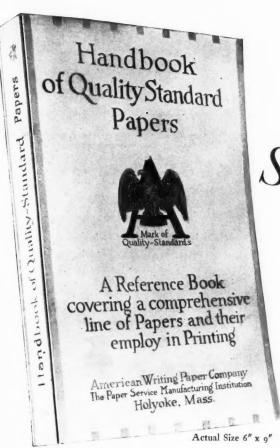
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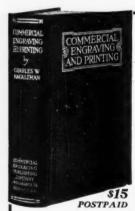
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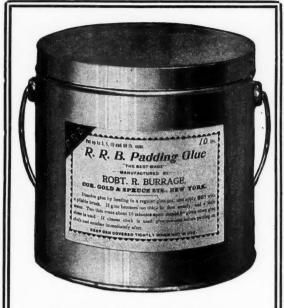
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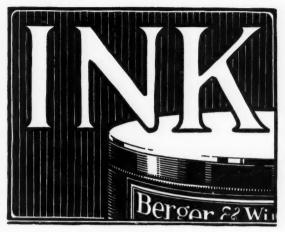
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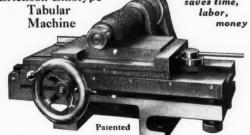
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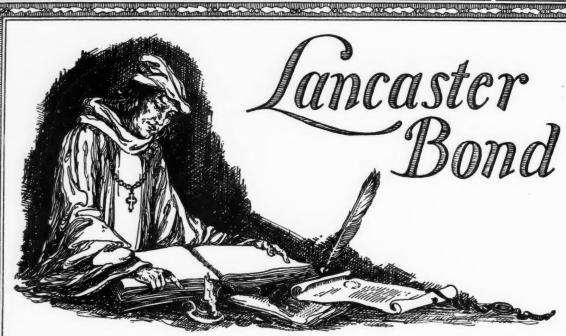
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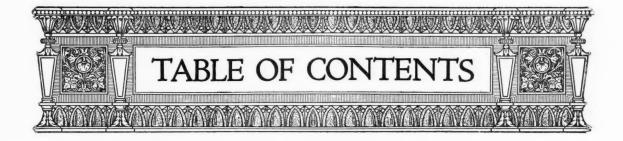
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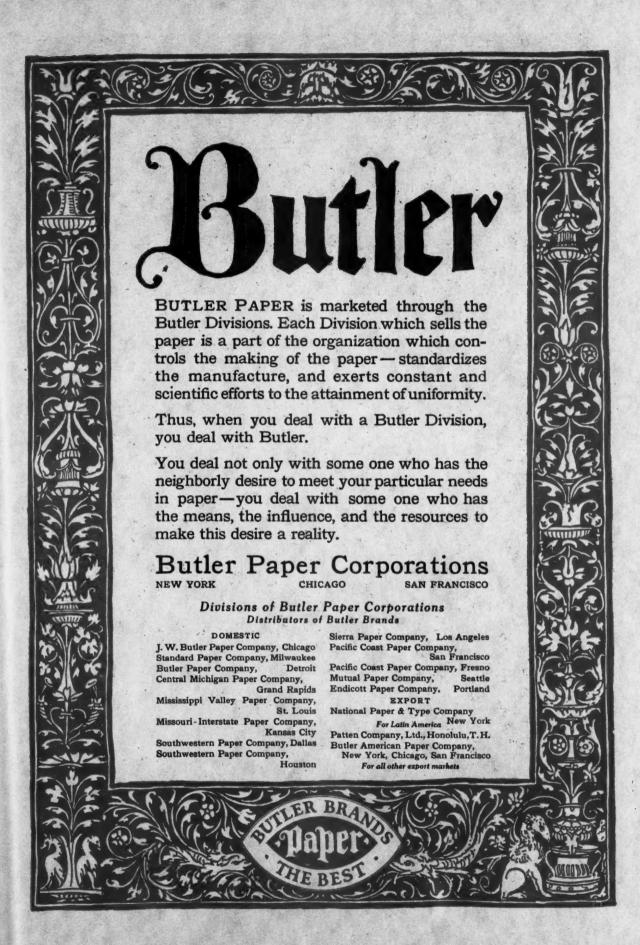
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Cleveland Folding Machine Co 799	Kidder Press Co 819	Stokes & Smith Co 812
Cline Electric Mfg. Co	Kimble Electric Co	Strait, H. H
Collins, A. M., Mfg. Co	King, Albert B., & Co	Swart, Geo. R., & Co 789
Collins, Chas. H	King Card Co 894	Type-Hi Corporation 918
Conner, Fendler & Co 926	Laclede Mfg. Co	
Coy, Don W 922	LaMonte, Geo., & Son	United Printing Machinery Co 802
Craig Sales Corp		
Crane, Z. & W. M 936	Lanston Monotype Machine CoCover	Vandercook, R. O
Crescent Engraving Co 910	Latham Machinery Co 786	Validercook, R. O
Cromwell Paper Co 925	Lead Mould Electrotype Foundry 798	117 II 7 D A G
	Leiman Bros	Wallace, J. D., & Co 829
Dejonge, Louis, & Co	Liberty Folder Co 819	Want Advertisements 891
Dexter, C. H., & Sons	Linograph Co	Warner Electric Co 921
Dexter Folder Co 787, 813	Ludlow Typograph Co 805	Warren, S. D., Co 908
Dinse, Page & Co 922	-auton aypographs con trittering the con-	Wesel, F., Mfg. Co 818
Dorman, J. F. W., Co	McCain Bros. Mfg. Co	Western States Envelope Co919
Drucker & Kelly	McLaurin-Jones Co 917	Weston, Byron, Co
	Marathon Electric Míg. Co	West Va. Pulp & Paper CoInsert
Dunham, Fred'k, Co	Margach Míg. Co	Whitaker Paper Co
Durant Mfg. Co 894		
Fools Engineering Co		White, James, Paper Co
Eagle Engineering Co	Mechanical Chalk Relief Overlay Process 893	Wiggins, John B., Co
Eagle Printing Ink Co 924	Megill, Edw. L 891	Wing's, Chauncey, Sons 922
Eastern Brass & Wood Type Co 894	Meisel Press Mfg. Co 817	Wondersaw Mfg. Co 926
Eastern Mfg. Co	Mergenthaler Linotype Co	Wood & Nathan Co 912







# Far up in the Arctic Circle and deep in the jungles of Africa-on every frontier of civilization-you find the Linotype. Under the most adverse conditions these machines give uninterrupted service because they were built without compromise. Every part of the Linotype is there because the machine is better for it and every part fits into the big scheme of simple operation. The illustration shows an operator changing the lower magazine of a Model 8 Linotype, from the front, of course, because that is quicker and more convenient for the operator.

